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LOS ANGELES, September 14, 1905.



THE music and art world of the Western States is talking of the Venice of America, the wonder city that has been built on the shores of the Pacific, 14 miles from Los Angeles, Cal. In one year the assessed valuation of Venice has been increased from \$800,000 to \$4,000,000. This valuation is represented in part by a magnificent auditorium built in the ocean, which is the finest auditorium on the Pacific Coast, splendidly appointed and equipped with one of the largest organs ever constructed by the Los Angeles Art Organ Company; with an amphitheatre much used for band concerts, and a great seating capacity. A conservatory or arts building, the nucleus of what is likely to be a great musical institute, is also one of the valuable features.

For years this city existed in the dreams of Abbot Kinney, its founder, but the time for its development did not come until last year. Situated on the beautiful Bay of Santa Monica, it is the nearest beach point to the Southern California metropolis, with peculiar climatic conditions that make it warmer than Los Angeles in winter and delightfully cool in summer.

The architecture and color scheme of its principal business street, which is known as Windward avenue, make it one of the beautiful avenues of the world. Like the famous Rue de Rivoli in Paris, it is arcaded its entire length. There is a quaint and singularly harmonious combination of the New World progress and the Old World architectural ideas. The city derives its name from its canal and Rio system which connect it with the great Pacific. The Rio system is so arranged that the water in the canals changes twice daily with the ocean tide; the pure salt water running through the canals acts as a germicide and guarantees the health of the city.

Venice, in addition to its canal system, has a splendid beach, and people enjoy surf bathing in December as well as in June. There are several unique buildings, including a ship hotel, built after the model of an old Spanish galleon and named Cabrillo, after the discoverer of California. There are already several beautiful hotels and there is now in course of construction a seven story hostelry which is to be fitted up in strictly modern fashion. It is to be unique on this Coast, in that it will supply its guests with hot and cold salt water baths, and filtered ice water will be piped into every room.

The auditorium is about 700 feet from shore. It has a seating capacity of 3,200, which can be greatly increased by lifting drop sashes, thus converting it into an open air pavilion and annexing the promenade, that is 25 feet wide. In this auditorium during the months of July and August there was conducted an assembly, which was addressed by some of the most distinguished public speakers in the country. In the first week of September a great musical festival, under the management of Sydney Lloyd Wrightson, of Washington, D. C., gave pleasure to thousands. The program filled every hour of the day from 10 a. m. until 11 p. m. All of the buildings in the ocean are protected by a breakwater. It is the only breakwater ever constructed by a private citizen of the United States on either ocean. At this writing it is not quite completed. When finished, its broad top is to be turned into a promenade, which at night will be illuminated with colored lights.

The Venice band has developed a new bandmaster in William Arend, who takes rank with the leaders of this country. Although he only had about three weeks rehearsals before the opening of the season, his band soon reached a high state of efficiency. It would not be just to make a comparison between a band so newly organized and those of national reputation, but Mr. Arend's triumph has been complete, in that he has proved himself a past master in the art of pleasing the public by the use of dramatic action in connection with his music and by catering

to popular taste. After a four months' engagement Arend's Band is to be succeeded by Ellery's Band.

In the auditorium high class attractions will be presented all the year around.

All of the canal section of Venice is reserved for residences. Each canal has its own distinct flower color scheme and to provide plants for this purpose a nursery was established, which is now one of the most extensive in the West, although in existence only a few months.

Felix Peano, the designer of the Lipton cup, and a man who ranks high in the world of art as a sculptor and designer, is doing the beautiful ornamental work on the bridges which span the various canals. One of the bridges is now completed, and consists of a family of dragons. There are many miles of waterways in the canal system, and gondolas have been imported from the Venice of Italy to serve as models for the construction of others.

The Venice lot owners have formed a society for the purpose of providing among other things a telephone system, a fire and police protection, and a day and night service to procure aid in any emergency. The officer on watch will be able to reach any portion of the guarded district in a few moments, by a red light notifying him that he is wanted. Most of the development of Venice, so far as building construction is concerned, has been confined to that portion of the city between the ocean and the canal system, but during this winter it is estimated that at least 100 houses will be built along the canals. The Venice Lot Owners' Society also proposes to provide for milk and food inspection, for the care of gardens and of the premises of absentee owners. A miniature railway, the longest of its kind in the world, forms a belt line around the city, serving as an amusement for the young, and as a practical utility for the residents.

While Venice in its material development is impressive and beautiful, it is the soul of Venice that charms. Back of its material construction is the ideal of its founder. He wishes to appeal to all who love the true, the good, the beautiful; to all who believe the destiny of man is onward and upward. He wishes Venice to spell rest for the tired

body, health for the weary mind, and joy for the seeking soul. He wants every man or woman who is striving for the fulfillment of an ideal to find a welcome in Venice, no matter what form the search for the ideal takes, nor how crude in its expression, nor how humble the devotee. Individuality and freedom are here to find full expression. All speakers who came to the Venice Assembly were told to tell the truth as they saw it. The influence of harmony of colors, gardens, trees, flowers and rational recreations, such as gymnasium work, tennis, boating, yachting, fishing; sanitary conditions, the influence of music and art in developing higher standards of life and making better men and women, are all considered.

The public buildings of Venice it is proposed to keep ever open to everyone who has a message for his fellow men. It matters not whether he be Jew or Gentile, Christian or heathen, Buddhist or Mohammedan; it matters not whether he is filled with the wrongs of capital and the rights of labor, or the wrongs of labor and the rights of capital, whether he be socialist or individualist, monarchist or democrat. The educational idea of Venice is the revival of the ancient Greek Academy, with the evolution of truth through the friction of untrammelled minds engaged in search for it.

Venice, although a marvel of rapid development, has only started in its career. Judging from the enthusiasm with which those who are interested are entering into its development, it is likely to rival, although in a different way, the fame that its prototype in Italy had in the Middle Ages. The plan of the Pacific Venice is so broad that it leaves plenty of room for expansion along lines of beauty and of art for generations to come.

L. E. Behymer.

The musical, literary and art attractions at Venice will be in charge of Behymer and Searle for the coming year. Mr. Behymer has for the past fifteen years brought to Los Angeles the best musical attractions that come to the Pacific Coast, and he has had more influence on the musical life of this city than any other person. He has given time, strength and help to whatever would forward the cause of music. He has educated the public to demand the best in music by giving them opportunities of hearing the best artists, and it is a testimonial to this high standard that large audiences attended the performances last winter of the Metropolitan Opera Company, Savage Opera Company, Melba, Paderewski, Gadski, De Pachmann, Bispham, Kreisler, the Dolmetsches, Kneisels, Mantelli, Innes' May Festival and "Everyman," which was given here with a musical setting for the first time in the country.

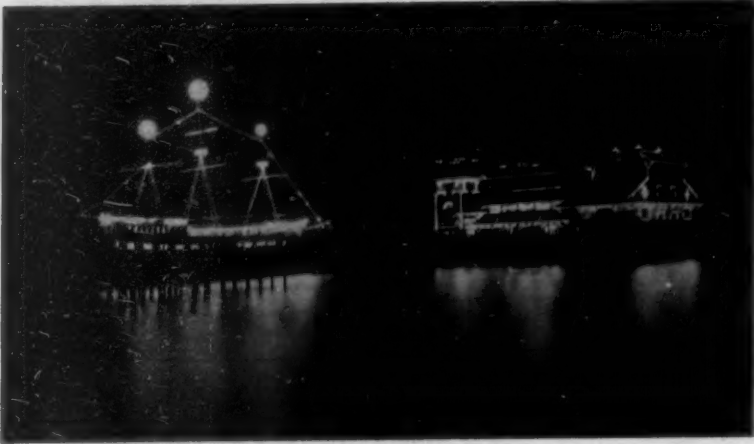
For the coming season Mr. Behymer will manage Hugo Heermann, Harold Bauer, Emma Eames, Beatrice Priest-Fine, Calve, Gadski, Westminster Abbey Choir, the Kilties Band, Watkin Mills Quintet, Alice Nielsen Concert Company, the Royal Hawaiian Orchestra Company, Tetraxini Opera Company, from the City of Mexico, &c.

Ernest Searle.

Ernest Searle, who is associated with L. E. Behymer in the management of the Venice amusements, although comparatively new to this country, is very well known throughout England, South Africa and Australia, as a the-



WINDWARD AVENUE.



CABRILLO SHIP HOTEL AND VENICE AUDITORIUM BY NIGHT—VENICE OF AMERICA.

atrical manager of experience. In all of these countries he has managed his own companies with great success. In South Africa, which has been his especial field, he was associated with his brother, Luscombe Searelle, the joint author of "Mizpah," which is to be produced shortly in New York.



ETTA EDWARDS.

Ernest Searelle has organized an operatic society at Venice of eighty members, and one feature of the attractions at Venice will be the production of operas on the great lake. With two such men as Mr. Behymer and Mr. Searelle at the head of the amusement department of this famous re-

tenor; Paul England, bass, and a chorus of 300 voices. The preparation of this work has been entirely by Mr. Wrightson, but the short time at his disposal for rehearsal necessitated some cutting of solos as well as choruses. The performance was most successful, and this extract from the Graphic criticism shows how well he led his forces to that success:

No better test could be made of the qualities of a director than that made of Mr. Wrightson, who in less than six weeks, trained a hastily gathered chorus of 300 voices to a performance that was acknowledged by the big audience to be excellent of its kind. Mr. Wrightson has a masterful way, a dramatic temperament and a magnetism that compels his followers to give out the best that is in them. The vitality of manhood at its prime is evident in all that he does and his baton swings with irresistible power. Even the cognoscenti, who were present in force for the purpose of seeing what the new man could do, acknowledged generously that he had made a successful effort.

At the close of the evening Mr. Wrightson was presented with a watch by the chorus "as a recognition of the director's untiring efforts and great enthusiasm in their behalf."

Etta Edwards, Vocal Teacher.

In the front rank of vocal teachers stands Madame Edwards, who came to Los Angeles from Boston less than a year ago. In the latter city her work and attainments were well known, as was the high standard that she maintained, a standard that placed her among the half dozen or more of the leaders of her profession. This high standard is always a part, not only of her teaching, but of her whole life, as those who are privileged to know her intimately can testify, and her pupils always show the influence of her serious practical and intellectual ideals. It is too early to speak of what those who have studied with her here have accomplished, but of

sort, there is no question but that the public will have no cause of complaint about the attractions offered them.

MUSIC AND MUSICIANS IN LOS ANGELES

LOS ANGELES, {
September 10, 1905. }

THE oratorio of "St. Paul" was given at Venice on the evening of August 14, under the direction of Sidney Lloyd Wrightson, of Washington, D. C., with Geneva Johnstone-Bishop, soprano; Estelle Cathrine Heartt, contralto; Ernest R. Leeman,

the Boston pupils it can be said that many of them are occupying prominent positions; one is a foremost oratorio singer, another a leading contralto in an opera company, others are well known concert singers, others are church soloists, and still others are successful teachers.

Several pupils have come from Boston to continue study with Madame Edwards, and at the present time she has pupils from Oregon, Colorado, Kentucky, Arizona, Mexico and Massachusetts.

That her success in this city is assured, goes without



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saying, and she has already booked over forty pupils for the coming season.

Estelle Cathrine Heartt, Contralto.

Since her return from New York, where she spent several seasons of study with Oscar Saenger, Isidor Luckstone and Wm. J. Falk, Estelle Cathrine Heartt has been kept busy with engagements and pupils. Soon after her arrival in Los Angeles (California, by the way, is her native State), she gave a recital which at once established her position as a soloist, and since that time she has sung at the Long Beach Chautauqua, in the "Rose Maiden"



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with the Apollo Club and been heard in many drawing room musicales. When the oratorio "St. Paul" was given at Venice, in August, Miss Heartt was the contralto soloist, and in addition to her solos in the oratorio sang a

her entire range appeal direct to the heart of the listener. Her rendition of certain songs that may perhaps be classed as more or less hackneyed is a revelation of what can be done in a perfectly simple, straightforward way; beauties and meanings never heard before are presented; it is as if the songs had been rewritten especially for her voice.

Miss Heartt will be one of the soloists with the Sym-

phonics with the Thomas Orchestra, as well as giving concerts and recitals.

Mr. Paul is now one of the faculty of the Conservatory of Music in this city, and although he has had several



L. E. BEHYMER.

group of Grieg songs in the miscellaneous program. She was enthusiastically applauded and received three recalls.

Miss Heartt has a contralto voice of beautiful quality; she possesses temperament and magnetism; she sings with artistic finish, while the sympathetic tones running through



SYDNEY LLOYD WRIGHTSON.

phony Orchestra this winter and will undoubtedly be heard at other important musical events.



Roland Paul, Tenor.

Roland Paul, who has for some years been one of the successful soloists and teachers in the West, was previously well known in New York and Brooklyn, where he was soloist in leading churches. After singing with the Savage Opera Company for a season he went to London, where he remained for some time studying with the best masters. Returning to America four years ago he spent two years in Denver and made a tour through the West under the management of Dunstan Collins, singing at fes-



ERNEST SEARELLE.

tempting offers to lure him back into opera, he has preferred to remain in the ranks of teachers, a line in which he has been remarkably successful.

His repertory includes many oratorios and operas; he has sung in "The Messiah" fifty-two times and has also ap-

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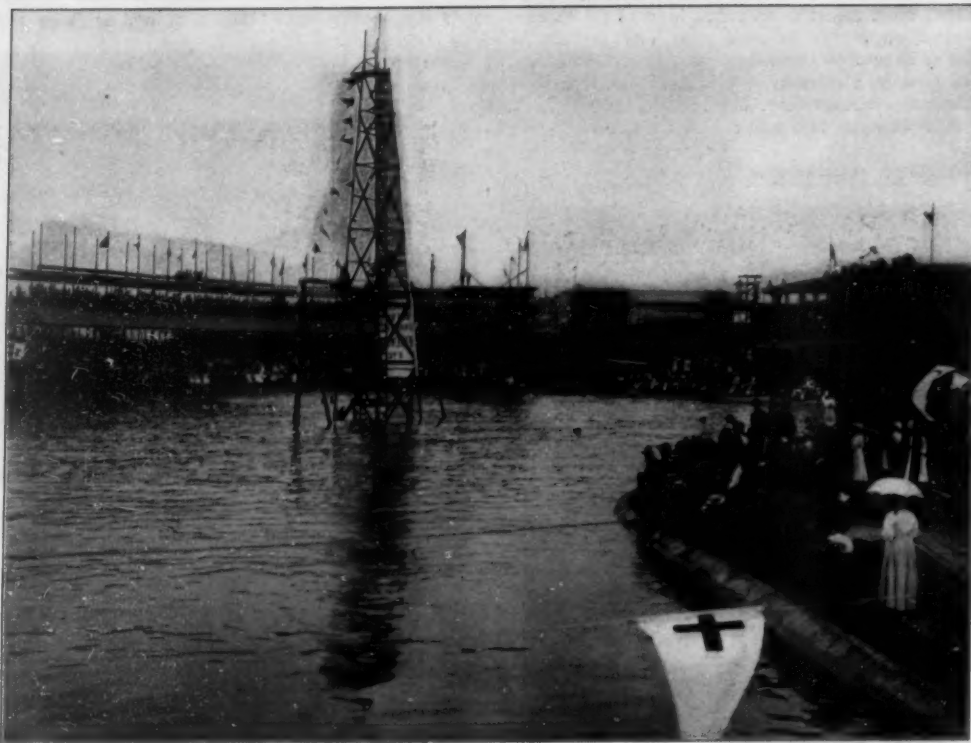
Sept.
Mon. 25—DeKalb, Ill. (Matinee)..... Chronicle Hall.
Mon. 25—Belvidere, Ill. (Evening)..... Derthick Opera House.
Tues. 26—Dixon, Ill. (Matinee)..... Dixon Opera House.
Tues. 26—Sterling, Ill. (Evening)..... Academy of Music.
Wed. 27—Freeport, Ill. (Matinee)..... Grand Opera House.
Wed. 27—Dubuque, Ia. (Evening)..... Grand Opera House.
Thu. 28—Independence, Ia. (Matinee)..... Gedney Opera House.
Thu. 28—Waterloo, Ia. (Evening)..... Brown's Opera House.
Fri. 29—Iowa Falls, Ia. (Matinee)..... Metropolitan Opera House.
Fri. 29—Fort Dodge, Ia. (Evening)..... Midland Theatre.
Sat. 30—Le Mars, Ia. (Matinee)..... Le Mars Opera House.
Sat. 30—Sioux City, Ia. (Evening)..... New Grand Theatre.
Oct.
Sun. 1—Omaha, Neb. (Evening)..... Auditorium.
Mon. 2—Kan. City, Mo. (Twice Daily)..... Convention Hall.
Sat. 7—Kan. City, Mo. (Twice Daily)..... Priests of Pallas Festivities.
Sun. 8—Mattoon, Ill. (Matinee)..... Mattoon Theatre.
Sun. 8—Terre Haute, Ind. (Evening)..... Grand Opera House.

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peared in "Elijah," "St. Paul," "Judas Maccabeus," "Damnation of Faust," "Holy City," "Creation," "Christmas Oratorio," "Crucifixion," "Daughter of Jairus," "Samson and Delilah," "Stabat Mater," "Samson," "Aida," "Trovatore," "Carmen," "Barber of Seville," "Faust," "Lohengrin," "Cavalleria Rusticana," "Pagliacci," &c.

Frank H. Colby, Organist.

Frank H. Colby, who is organist of the Los Angeles Choral Society and director of the organ department of the Conservatory of Music, has just been appointed organist of the Venice Auditorium for the coming year. He received his early musical training in Milwaukee, after which he studied four years in Boston with Henry M. Dunham, organ; Otto Bendix, piano; George Chadwick, Louis Elson and Carl Zarrahn, composition. After his graduation from the New England Conservatory, in 1887, he studied with Frederick Archer. Returning to Milwaukee, he became assistant organist at the Milwaukee Exposition, and was successively organist in three of the leading churches in that city.

Some years ago Mr. Colby came to this city to take the position as organist at Simpson Auditorium and to establish therein a school of organ playing. Today his pupils are occupying positions in prominent churches of Los Angeles and elsewhere, and his pupils' recitals are among the pleasing student events of each season.

His concert work has invariably received warm praise, while his playing of the large organ at the Venice Auditorium during the past summer has been an attractive feature of this remarkable Western amusement resort.

Mr. Colby, for a number of years, has been more or less actively engaged in critical newspaper work, and has written quite a number of compositions, published and unpublished, that have met with successful public approval. He numbers hosts of warm friends among his professional

brothers, and it was largely through his initiative that the Gamut Club, a convivial organization including over forty of the most prominent musicians of Los Angeles and Pasadena, was brought into existence.

Ernest R. Leeman, Tenor.

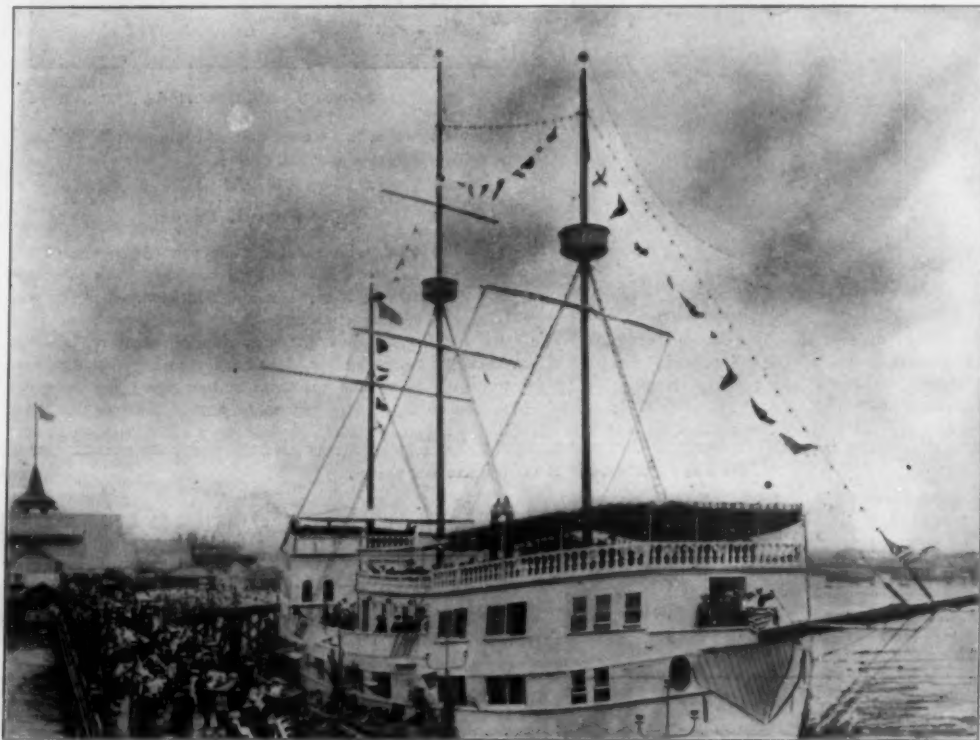
It is only a few months since Ernest R. Leeman came to Los Angeles, but he has already established a reputation as an excellent singer as well as teacher. He was one of the soloists at the recent production of "St. Paul," at Venice, when his work was highly spoken of, and he scored a decided success, both for his voice and his artistic use of it.

His musical education was acquired in Boston, where he studied with the late Charles R. Adams and more recently took an opera scholarship at the New England Conservatory of Music. For five seasons he was tenor soloist at music festivals in New Hampshire and Vermont, and held positions in the quartet choirs of Harvard Church, Brookline, and Piedmont Church, Worcester. He now is soloist of Christ Church (Scientist) in Los Angeles.

Mr. Leeman's press notices from the leading critics of Boston and vicinity are of a high order, and record the successful appearances he made during his five years of public appearances. His voice and artistic style are always highly praised, and his work since coming here bears out all the praise that has been bestowed.

Susie Bemus Albright (Mrs. Harrison Albright).

One of the soloists at the music festival given at Venice of America under the direction of Sydney Lloyd Wrightson, president of the Washington (D. C.) College of Music, was Mrs. Susie Bemus Albright, wife of Harrison Albright, architect, of Charleston, W. Va., who, by request of Mr. Wrightson, sang Liddle's beautiful hymn "Abide With Me."



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at the sacred concert given at the Venice Auditorium Sunday afternoon, September 3.

Mrs. Albright has a rich mezzo soprano voice, well and carefully trained by leading teachers in the East. She



ROLAND PAUL.

studied with Edmund J. Myer and Le Grand Howland, of New York city; Edward R. Myer, of Buffalo; Joseph Pache, of Baltimore, and Sydney Lloyd Wrightson, of Washington.

It is only since January 1, 1905, that Mrs. Albright has resided in Los Angeles, and her appearance at the music



ERNEST R. LEEMAN.

festival was the first time she has been heard in public in this city, but in the "East" she has occasionally sung by request. The beauty of her voice was shown to advantage in the hymn which was written specially for mezzo soprano, and her singing made it one of the best numbers of the program.

Musical Activity.

A musical festival was given at Venice September 3 to 8. "St. Paul" was repeated for the opening evening; on Monday, scenes from grand opera were given; Tuesday evening, Alberto Jonás and Elsa von Grave Jonás gave the program; "Enoch Arden" Wednesday, ballad concert Thursday and a dramatic performance Friday, with band concerts, organ recitals and ballad concerts each day, comprised the program. Mr. Wrightson was the director.

The Los Angeles Symphony Orchestra has elected as officers for the coming year Mrs. Solano, president; Mrs. Story, secretary, and Mrs. Mossin, treasurer. L. E. Behymer is the business manager.

A number of Eastern soloists will be heard, and musical selections not before given here on orchestral programs will be presented.

The Los Angeles Choral Society will give "The Messiah" on the afternoon of December 24, at the Mason Opera House. Soloists already engaged are Frieda Koss, con-



FRANK H. COLBY.

tralto, of Milwaukee; Mr. Key, tenor, of Chicago, and Mrs. Collette, of this city, soprano.

In April Gade's "Crusaders" and Mendelssohn's "Hymn of Praise" will be given, and at the beginning of June a miscellaneous concert.

A new organization that promises to prove of interest to the musical life of Los Angeles is the newly formed Artists' Lyric Operatic Club, which will be heard at the Mason Opera House late in October, when the opera of "Faust" will be given under the direction of Signor Jannotta, with the following cast: Marguerite, Maud Reese-Davis; Siebel, Estelle Catharine Heartt; Martha, Formosa Henderson; Faust, John D. Walker; Mephistopheles, Harry Barnhart; Valentine, William J. Chick. After this initial performance all professional singers and vocal teachers will be warmly welcomed as members of the club.

The Apollo Club, now in its second season, will give "The Messiah" December 28, with Madame Maconda and Julian Walker as soloists. Other works and dates are not yet decided on.

A reception was given to Alberto Jonás and his wife on

the evening of September 1, by Miss Elizabeth Jordan, which was attended by many of the prominent musicians of this city. Mrs. Botsford played several of her own compositions; Natorp Blumenfeld, who has just arrived in this



ESTELLE CATHRINE HEARTT.

city, where he expects to reside, was heard in several solos, as were also Miss Jordan and Mme. von Grave-Jonás.

SUSIE BEMUS ALBRIGHT.
(Mrs. Harrison Albright.)

Raymond J. Wolfsohn, 404 Mason Opera House, will have charge of the Los Angeles interests of THE MUSICAL

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Mrs. Scarborough, who has been resting in this city for several weeks, left Thursday evening for New York, where she goes to join the Henry W. Savage Opera Company. Geneva Johnstone-Bishop was one of the first of the Venice soloists to leave for the East. She will visit friends in the Middle West before proceeding to Washington, D. C.

The close of the Venice musical festival may be said to end the summer season and the work for the coming winter will now hold the attention. Plans for next year are being made by Mr. Wrightson, who left Saturday for his home in Washington. The Venice chorus of eighty voices will be under the winter direction of William H. Lott. Another music festival for next summer is planned.

Two operatic clubs will divide honors and interest this winter. The older one, the Los Angeles Operatic Club, Joseph P. Dupuy, director, will begin rehearsals this week with principals and chorus in "The Chimes of Normandy," which will be produced at Christmas time.

The new Artists' Lyric Opera Club has already been mentioned in these columns; the director is Sig. Janotta; soloists, Mrs. Collette, Miss Heartt, Miss Henderson, Mr. Walker, Mr. Barnhart and Mr. Chick. "Faust" is to be the first opera and is expected to be in readiness late in October.

The newest music school, the Conservatory of Music, Los Angeles, whose age is counted by a few months, is already well established with crowded classes for all the teachers, and Louis Evans, the manager, is busy getting the branch school started at Long Beach, where the same teachers as in the Los Angeles school will have classes. Temporary quarters have been secured, but the purpose is to erect a building with an auditorium where concerts and recitals can be held. Another branch of the Conservatory will soon be opened in a neighboring city, where many inducements have been offered to Mr. Evans.

Blanche Rogers, pianist, and Harry Clifford Lott, baritone, announce that their chamber concerts will be held in the Dobinson School Auditorium beginning early in November. The instrumental numbers will be by a trio composed of Arnold Krauss, violin; Ludwick Opid, violoncello, and Miss Rogers, pianist. Mr. Lott will be heard in two vocal recitals, which will be the only ones given by him during the season. Twenty-five professional singers will appear in a program of ancient and modern madrigals.

Rodolfo Campodonico, of Hermosillo, is about to take up his residence in Los Angeles. He has just sold to the Edison Phonograph Company the right to 700 waltzes of his own composition, and is just closing a contract with the Pianola Company.

The Philharmonic course is to commence with the

Heermans, father and son, who have been so successful recently in Australia.

H. B. Poulin has been rehearsing the Ellis Club for the past three weeks.

Nellie McPherron, who has been for some time contralto of the First Congregational Church of Pasadena, is just leaving for a year's study in New York.

The beautiful Church of the Angels at Garvanza, built as a memorial to the father of the present Mr. Campbell-Johnston, is fortunate in having a well trained choir of eighteen voice, who, under the instruction of Mrs. Campbell-Johnston, herself a pupil of Shakespeare, have reached a high standard in their work. The service at the church is always attractive and interesting, the musical portion being far in advance of many churches in larger cities.

NATIONAL FEDERATION OF MUSICAL CLUBS.

THE first meeting of the Philomel Club, of Warren, Pa., for the season of 1905-6 was held Wednesday afternoon, September 6, at the home of the treasurer, Mrs. J. C. Russel. Mrs. Wilton M. Lindsey, the president for many years, was in the chair.

Over two-thirds of the active and a large proportion of the associate members were present. The annual election took place, and resulted in the re-election of the entire staff of officers.

At the close of the business, which included the reading of the annual reports, &c., the members enjoyed a rare treat in the form of a piano recital by Julia Rivé-King. Madame King, who spends each summer in Warren, most graciously accepted, some years since, an invitation to become what is known in this club as "artist member." Her presence in the club is of inestimable value. Both as an artist performer and counsellor, she has enriched the club to its continued pleasure and profit. Her program on this occasion, though informally chosen, was full of artistic delights and included the Beethoven "Sonata Appassionata," the "Third Ballade" of Chopin, the Schumann "Faschingschwank," as well as a composition of her own, "Blooming Meadows."

The Philomel purposes a year of deep study. The work for October and November will be upon the symphony, and will include the rendition of five of Beethoven's symphonies, the "C Major" of Schubert, two of Tchaikowsky's, one of Mozart's and the "New World Symphony" of Dvorak. December and January will be given over to the consideration of the sonata. Eleven of the Beethoven sonatas will be given during these two months, as well as Brahms' sonata, Op. 5; Grieg's sonata, Op. 7; Weber's sonata in A flat, and the great B minor sonata of Chopin.

In the latter half of the year the work will be of somewhat lighter nature, and will include barcarolle and rondo in February, polonaise and nocturne in March, and "Impromptu and Mazurka" in April.

The officers are: Mrs. Wilton M. Lindsey, president; Mrs. McCalmont, vice president; Mrs. Yates, secretary; Mrs. Charles Crandall, corresponding secretary, and Mrs. J. C. Russell, treasurer.

The music committee is Miss Rockwell, Mrs. Hawks and Mrs. Robertson.

The Philomel is a most enthusiastic member of the Federation, which is doubtless due, in a certain degree, to the fact that Mrs. Lindsey, the president, is at the same time State Director for Pennsylvania.

The officers of the Wednesday Club, of Harrisburg, Pa., are busily engaged in making the plans for the year, which will open at the end of October. The work of this club of nearly 400 members is somewhat unique, in that each alternate meeting is for the active members only and is termed a working musicale, while to the programs are admitted the entire membership of the society, active, student, associate and privileged, and the music is of a more general character. At the first meeting Mrs. David Fleming, the delegate to the Denver Biennial, will give her report, and Federation matters in general will receive attention.

The officers for the year are: President, Mrs. E. J. Decevee; vice president, Mrs. John Reily; secretary, Mrs. George Fleming; treasurer, Sara Wister Boas; leader of chorus, Mrs. W. J. Conner; Federation secretary, to be appointed later.

The Polhymnia, of Waverly, N. Y., is about opening its year's work, and will use the Federation "Plans for Study" for the second year, having been much pleased with the first year's plans. They purpose going on through the entire series. This club has exchanged fraternal courtesies during the summer with the Fransohian Musical Club, of Sayre and Athens, Pa. These reciprocity meetings between clubs are one of the most important features of Federation work, in that they give such an excellent opportunity for broadening the outlook of the various club workers as well as increasing the individual lists of friends.

The officers of the Polhymnia Club are: President, Mabel Baldwin; vice president, Mrs. Edward Eaton; recording secretary, Mame Wilcox; Federation secretary, Mary E. Finch; treasurer, Mrs. Elizabeth Taylor; members of the executive committee, Mrs. John Murray and Mrs. Albert Lester.

The Frankfurt Opera will produce Berlioz's "Beatrice and Benedict," Wolf-Ferrari's "Inquisitive Women," Klose's "Ilsebill," and Strauss' "Salome."

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LUITPOLD STR. 24.
BERLIN, W.
SEPTEMBER 3, 1905.

SHALL we have our children study music? Shall we cram them onto the piano stool after hours of school recitation, or send them up into the attic to squeak away on the old ancestral fiddle? Shall we nag them into sullen, forced practicing, or shall we send them freely out into the open, to play ball, or tag, or jump the rope, and make more music with their fresh, happy young voices than they ever would with their "Fountains" and "Shepherd Boys"? And, on the other hand, shall we leave them in ignorance of music—without the undescribable joy which comes in every one when he at last attains to a deep understanding of great tonal works? Is it not worth the drudgery to have caught some glimpses of the serene majesty of Bach, the towering grandeur of Beethoven, and to have had flash upon one's inner vision the fiery poetry and passion of Schumann? All their lives our children may bitterly regret such a loss. And, further, shall we deprive them of an "accomplishment" which may become to them a priceless outlet for sorrow and for joy, a freer and more satisfying, because in part a personally created field of the imagination and the rich play of fancy than any other art? Shall we teach our children music?

This is the question at present agitating certain circles in Berlin, partly, I suppose, because the matter is one that we "have always with us," and partly because the Lokal-Anzeiger of this city has given the subject fresh impetus by obtaining expert opinions thereon—and from no less personages than Joseph Joachim, Gustav Hollaender, Xaver Scharwenka and Felix Weingartner. As the respective verdicts of these illustrious gentlemen in themselves consider all sides of the question, and return all sorts of answers, from unconditional "Yes" to unconditional "No," I herewith submit to the readers of THE MUSICAL COURIER the gist of their several responses.

Joseph Joachim, the Nestor of violinists, wishes, in all cases, to be counted on the side of musical instruction. He thinks that the matter should always be intrusted to a conscientious teacher, however, one who will honestly judge whether it would pay to start the lessons. The piano he holds to be the most important instrument, and the cultivation of the voice also to be essential.

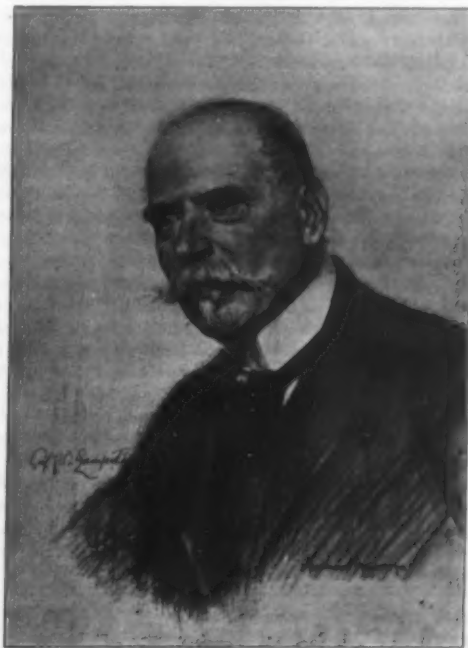
Gustav Hollaender is in favor of having children learn music. He believes that musical instruction shares in unfolding the child's nature into its rightful breadth and beauty, and that to all but absolutely hopeless pupils there will come enough technical mastery and enough grasp of the greater compositions richly to repay the effort expended. Moreover, he claims that practicing should be only a relief after the difficult strain of school work. That those deficient in musical powers, however, should not be forced to cultivate what they have not, is also one of the director's firm principles. With an eye, perhaps, to his own violin classes, he states that in violin study, especially, the lack of rhythm and musical ear cannot be remedied, and students thus afflicted are only a useless expense.

Xaver Scharwenka grows somewhat satirical in his discussion of the question, and, as his answer takes up a phase of the matter which is too little considered, I reproduce part of his remarks:

"You ask whether we shall allow our children to enjoy musical instruction. I answer with a conditional 'yes.'"

As regards general training in music one might be inclined to answer 'no,' for the purpose of today's efforts along musical lines is absolutely wrong. On one side everything presses to the concert stage, and on the other side to the teacher's profession. Technic is cultivated almost exclusively to the injury of the pupil's inner development. Mechanical drill eventually kills the original grain of talent. Then for the last number in this series we get the hyper-virtuoso of the present day, who can play much faster than Liszt, Tausig or Rubinstein. When one contemplates the 'inner man' of such a horde of artists he is horrified. Analysis of the most of them gives the following result (expressed in ten thousandths):

"General education.....	0.001
"Musical education.....	0.003
"Technic	4.997
"Conceit	4.999
"Those who dedicate themselves to music teaching are	



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not much better. In fact, the fault is more on the side of the teachers than of the pupils. There are not more than half a dozen private conservatories whose so called 'professors' bring the scholars in the least degree what they will need in their future calling.

"That under the present circumstances a salutary, general cultivation is not possible, and that through the lack of scientifically trained teachers the standard of taste is to fall very low, is evident without elaboration. It is on this account that I and other musicians of the same opinion have called into life the musical pedagogic association, which is striving to better existing conditions. Should we succeed—and for this end no effort is too great—then I will answer your question with an open, unconditional 'yes.'"

Felix Weingartner, the Philistine of the eminent band, replies, in part, as follows:

"Musical instruction should be given only to children with outspoken musical talent. * * * Music does not exist so that elder daughters may chirp feeling songs at a 'kaffeeklatsch,' nor in order that talented sons may play 'Schunkelwalzer' or 'Holzauktion' after dinner on Sun-

day. * * * He who wishes to seek his fortune in art, and has no talent, should turn to drawing or painting, or for all I care to poetry. The most orange-yellow trees, the lightning-bluest heavens injure no one if they are not looked upon, and the most miserable verses disturb no one unless they are read. But notes, many wrong, few right, press through the thin walls of our houses, bite our ears, banish our sleep, drive away our noblest thoughts, bother us in our reading, our writing, our comfortable conversation, and our work. We must hear them, these fearful notes, for in no room in our house can we escape from them, and even in walking on the street in the warm weather, when the windows are open, we have no rest. And what bothers us so? Not the necessary, professional labor of an earnest artist, but the commonest, miserable, lowest bungling. There is only one way against all this, namely, that the State lay an exorbitant tax upon every instrument not used for express professional purposes."

Considerations of space, no less than my realization that the gentlemen quoted have nobly explained themselves, deter me from discussing this interesting question as I should wish. On point, however, I should like to touch upon, namely, that the disagreeable aspects of general musical education to which Weingartner refers might easily be eliminated by efficient house construction. The modern German house is as porous to sound as a sponge to water. That this need not be the case, however, is evidenced by such buildings as the Warner Hall, in Oberlin Conservatory, where one can hardly hear a sound coming from the practice rooms, much less be disturbed a floor above. What would the manufacturers of musical instruments say to Weingartner's suggestion as to taxing musical instruments? To carry out his idea would simply mean the killing of a great industry. Scharwenka's table is the best part of the whole controversy, and it contains a world of truth in a nutshell.

Frieda Hempel, the brilliant young coloratura singer who created a sensation at the public pupils' concert of the Stern Conservatory last June, made her debut at the Berlin Royal Opera Tuesday evening, taking the part of Madame Ford in Nikolai's opera, "The Merry Wives of Windsor," and scored an instantaneous success. A few days later she sang the role of Queen Marguerite in Meyerbeer's "Huguenots," and this second appearance only served to enhance the good impression made at her debut. It is an extraordinary event when a young girl fresh from the conservatory steps upon the stage of the Royal Opera, and not only that, but wins immediate and overwhelming success. Fräulein Hempel seems destined to make a great career as a prima donna. She has every requisite, a beautiful, fresh, flexible voice (not large, it is true), an accurate ear, remarkable facility of execution, a brilliant trill and staccato—in fact, everything that goes to make up the perfect coloratura singer, and at the same time her interpretation of the roles she essayed revealed a musical nature and artistic temperament. Her acting, it is true, was not of the same high standard as her vocalism, but it is to be remembered that this was really her first public appearance on the stage, her experience hitherto having been confined to conservatory performances. With routine she undoubtedly will acquire perfect freedom of movement. Fräulein Hempel has been engaged for the next three years by the Schwerin Opera, I believe, and in all probability this will be followed by an engagement with the Berlin Royal Opera. Unless all signs fail, she will become a star of the first magnitude in the operatic firmament.

Putnam Griswold, a young basso from San Francisco, also appeared this week at the Royal Opera, singing the role of King Mark in "Tristan and Isolde." Although some features of his work mark the beginner, Mr. Gris-

would has many excellent qualities, and is a singer of much promise. His voice is a deep, powerful bass, which carries well, even in the Royal Opera—and in that auditorium it is by no means easy to sing. His performance revealed musical intelligence, good taste and certainty. Historically, the role of King Mark offers the singer little opportunity, so that one could not judge of Mr. Griswold's acting.

Lamperti, the world famous singing master, now living in Berlin, has lately brought out a book on singing, entitled "The Technic of Bel Canto." The work has just been published by Albert Stahl, of this city, and a New York edition will soon be issued by Schirmer. It goes without saying that a treatise from the pen of so great an authority as Lamperti is full of interesting and valuable material alike for students and teachers of the vocal art. As indicated by its title, the book treats of the pure old Italian school of singing, the school of which Lamperti is the greatest living exponent.

The maestro lays great stress upon the individual treatment of pupils. He does not believe in forcing vocal students into the narrow groove of cast iron method. In the very opening words of the preface he says: "In my long experience in teaching I have all too often observed that not enough value is attached to individualizing. No two pupils, much less two voices, are exactly alike. In vocal instruction the 'fitting over one last' causes great injury." To this everyone of any experience in the vocal world will agree. During my eleven years' residence in Berlin I have seen many a beautiful voice ruined by the bearers of eminent names, simply because, regardless of natural aptitudes and peculiarities, the instructors forced their pupils to conform to their atrocious short cut "systems and methods."

In his book Lamperti also gives very valuable advice on breathing, and a diagram is appended taken from an X-ray photograph, illustrating the action of the diaphragm during the process of breathing according to his method. His remarks upon attack and the development and equalization of the voice, and everything pertaining to tone production, are pithy and to the point. He dwells at length upon technic and facility in coloratura work, the trill, the chromatic scale, staccato, and each feature of the mechanical side of singing. Furthermore, he gives numerous practical exercises in the form of studies of his own invention. Next he takes up sustained tone, mezza da voce, and portamento; he then discusses change of register and male and female voices in their various subdivisions; and to set the crown upon this thorough treatment of the subject, he also writes of interpretation and musical "Vortrag." In fact, Lamperti covers the whole field, and the remarkable part of it is that he does it with compara-

tively very few words. He says much in little, and says it with wonderful clearness and distinctness. Never is the reader in doubt as to his meaning. For this reason, as well as for its intrinsic worth, "The Technic of Bel Canto," which is dedicated to Lamperti's illustrious pupil, Marcello Sembrich, will undoubtedly become widely known and valued.

An amusing account of how the city of Halle cared for the temporal needs of that most churchly of composers, Johann Sebastian Bach, appeared in a recent issue of the International Musik-Gesellschaft. Bach was visiting the city for the purpose of dedicating the organ in the Lieb-Frauen Kirche, and together with two others, Johann Kuhnau, of Leipsic, and Christian Rolle, of Kwedlinburg, he occupied apartments there from April 28 until May 3. The Lieb-Frauen Kirche paid their board for the week and every item was carefully entered in the bill and receipted by the three men. The figures are taken from the bills and receipts found in the old church books at Halle.

Whatever else the great cantor and his companions did, they certainly lived well during those six days. For instance, one bill, for food consumed on the last day, ran as follows: "11 thalers and 12 groschen, May 3, for feeding 'die hochlöblichen Collegio der Kirchen.'" The articles of food were: "One piece of beef à la mode, pike with sardellen sauce, one smoked ham, one plate of peas, one plate of potatoes, two plates of spinach, sausages, roast beef with squash, 'Spritzkuchen,' preserved lemon peel, preserved cherries, warm asparagus salad, lettuce, radishes, fresh butter, 'Kellerbraten.'"

As stated above, this was the menu for the dinner of one day only. For supper there were cold meats, and as may be imagined from the foregoing, they were in abundance. For liquors we find entered "15 thalers and 14 Groschen for forty-four cans of Rhine wine, four cans of French wine, and '1 thaler and 14 groschen' for beer. Food and lodging for the coachman were also provided by the church, and each deputy received 6 thalers traveling expenses. Bach's individual bill is receipted thus: "Johann Sebastian Bach, Hofb. Sachs-Weinmarischer Konzertmeister und Hoff-Organisten."

Mme. Tony Kwast-Hiller, daughter of Ferdinand Hiller, the famous composer and pianist, founder of the Cologne Conservatory and the Cologne Gürzenich symphony concerts, has established herself in Berlin as a teacher of the dramatic art. Besides giving instruction in acting, elocution, diction and enunciation, she also will coach singers in oratorio parts and dramatic roles, in the German, French and Italian languages. Madame Kwast-Hiller was herself for many years an actress of prominence. Born and brought up in the atmosphere of art, she enjoyed in her youth the rare advantage of close association with the greatest artists of the day, for Ferdinand Hiller, her father, was on terms of intimacy with all of the famous musicians of his time. Her inclinations were all for the stage, and after studying acting with Possart in Munich, she made her debut, at the age of seventeen, and with such success that she was immediately offered a permanent and brilliant engagement in Vienna. After her marriage Madame Kwast-Hiller left the stage and lived in Frankfurt-a-M. Here her house was the meeting place for all the celebrities passing through the city. Brahms, Rubinstein, Clara Schumann and Julius Stockhausen were among her most intimate friends. It was upon the advice of Stockhausen, in fact, that Madame Kwast-Hiller took up instruction. She is a woman of superior mental qualities, exceptional education, and great charm of personality, and no doubt she will find Berlin a congenial field of activity.

The West Side Opera announces the following novelties for the coming season: "Der Heer der Heeren," Volks-opera, by Kirchner; "Anne Marie," patriotic opera, by Kulenkampf; "A Santa Lucia," by Pietro Costa; "Madame Gazo," comic opera from the French, adapted by Wilhelm Thal and Richard Wilder, music by Emil Pessard; "Der Polizei-Chef," by Julius Beyer, composer of "Die Puppenfee"; "Morilla," fairy operetta, by Franz Lehar; "Der Opernball," comic opera by Heuberger; "Der edle Herr von Bergy," burlesque operetta by Claude Terrasse; Otto Neitzel's "Walhal im Not"; and also Wolf-Ferrari's new opera, the title of which has not yet been decided on.

Director Olsen, of the Dresden Gewerbbau Orchestra, is in straits. His last season closed with a deficit of 8,000 marks, and Olsen endeavored to persuade the town to subsidize the orchestra with an annual endowment of 20,000 marks. Indignant Dresden, however, would not hear of this, and so in order to make both ends meet the conductor proposed either to reduce the personnel of the orchestra or to exchange the present force for inferior musicians. This plan of operations called forth a storm of opposition on the part of the men, and the trouble will probably result in Olsen's withdrawal from the conductorship.

In the coming year the Bremen Opera will present the following novelties: Wolf-Ferrari's "Curious Women"; Richard Strauss' new opera, "Salome"; "Marriage Against Will," by Humperdinck; "Consuelo," by Alfonso Rendano, and an operetta by H. Herblay, entitled "The Swallow's Nest."

Berlin's new "Dom," the imposing church whose dedication last January was the subject of much talk, is now the possessor of a new pipe organ, which is causing extended comment in the musical world. The Vossische Zeitung in particular gives a thorough description of the "Dom" instrument, and claims for it that in respect to size it has no equal in Germany, France or Italy, and that in the number of its solo voices it holds the supremacy of the world.

"These solo voices," says the Vossische Zeitung, "which first of all bestow upon the organ its worth as a concert instrument, as far as is ever possible, are absolutely characteristic. Owing to the rushing tones of the organ, the characteristics of the string instruments unfortunately can be imitated only to a certain limited degree—in this line there exist certain technical difficulties that can never be overcome—but none the less this organ has a very beautiful first violin, and, in the pedal, a 'cello which, within definite range of notes, strongly resembles the original. The gambe, moreover, one of the principal solo voices, has tones of an uncommonly soft and caressing character. The winds are much better, and at times they are of a brilliant tone color. The tender oboe, the deceitfully characteristic clarinet, and the concert flute are likewise worthy of special mention."

The journal also claims that in this very individual beauty of the solo voices might have lain failure for the organ as a whole, for "the more characteristic the individual voices, the more does the beauty and harmony of the instrument in general depend upon mere chance. It is quite possible for an organ of perfect beauty in the solo voices, to be dull, without brilliance, and even discordant in its united action. In spite of this fact, however, fortune has smiled most favorably upon the "Dom" instrument. The principal choirs of all the manuals are of fundamental strength and excellently harmonious pitch, the softer flute and gambe tones stops produce like symmetry of tone, and the reeds blend admirably into the effect of the whole."

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The "Dom" organ has four manuals, one hundred and twelve solo stops, six thousand seven hundred and twenty-four pipes, a bell-attachment capable of adaptation, and ten couplers which unite the manuals with each other and the pedals. The description of the stops and the various arrangements for different combinations greatly resembles some of the modern American organ apparatus.

The Alsace-Lorraine Music Festival, innocent of such internal troubles as characterized the Graz assemblage, has seemed to draw to itself external war in the character of a clerical attack upon its Sunday concert. The Volksfreund, a religious journal of the country, lashes the bygone Sunday festivities of the association as follows: "We will proceed to protest against such presentations, which simply bear the mark of Satan. We, too, love music, and very much; but music which is misused, to the desecration of the Lord's Day, sinks to the service of the devil." The paper then goes on to upbraid the Strasburg Post with the establishment of the festival—a shot which discomposes the last named journal but little, as it "neither founded the festival, nor set the program for Sunday."

From American musical students who contemplate coming abroad I am constantly receiving letters concerning teachers in Berlin. Many new arrivals here also call upon me for similar service. I am always glad to give my country people the benefit of my knowledge, based upon long residence here, and association with all of the leading artists; these seekers after advice, however, frequently ask questions which cannot be answered offhand. One peculiarity of Americans is that they all want to take of the "greatest" and "best" teacher of singing, piano or violin, as the case may be. So they write me courteous but hasty epistles requesting to know "Which of the Berlin piano, violin or vocal instructors I consider absolutely the best."

Now, as there are scores of eminent artistic lights in this city, and as every branch of music is represented by at least half a dozen really great luminaries, I can in no way assume the responsibility of stating that any one is the best and greatest. The teacher who is best for one is not best for another. It is a question of the talent, stage of advancement, temperament, individuality and natural peculiarities of the pupil, and unfortunately this is a side of the matter that Americans are prone to overlook entirely. We have here a Lamperti, a Mielke, a Lehmann and a Gerster, and a Fergusson, all world famous teachers of singing, and all very different as to scope and intentions. To the young singer desiring to make a specialty of Wagner I should not recommend Lamperti, nor Gerster, although both are representative exponents of the Italian school. Neither should I advise a student of coloratura to betake herself to the great exponents of German opera, who are the incarnation of the dramatic in singing. The same may be said of a Godowsky, a Busoni, a Carreno and other pianists.

Aside from the question of differing branches of musical instruction, however, many of these applicants are not far enough advanced to justify their going to a renowned artist. The world famous pianists and violinists, many of them—I do not say that it is the case with all—do not easily nor efficiently subject themselves to the routine of training pupils who must lag behind the others through mere technical non-equipment. Such ill prepared musical aspirants should study with some conscientious, patient and none the less thoroughly musicianly pedagogue—and of such there are numbers in Berlin—before attempting the arduous work carried by the class of a master. Then, too, in choice of a teacher it makes a great difference whether the pupil is fitting for a virtuoso, or a pedagogic career. The would be teacher needs a course of training very different from that required by the would be performer.

This being the case, I cannot undertake to recommend teachers until I know something of the individual needs of those applying for advice. Were I to do so, I might be in the unfortunate position of sending every other one who writes to me to exactly the wrong physician for his particular musical complaint. All that I can say, therefore, to these questions by mail is that if they care to come here and first play or sing for me, as so many are constantly doing, I shall be glad to give them my help. I cannot answer their letters, however, and from over the sea, with no data to guide me, I cannot say that this, that or the other teacher is the best.

ARTHUR M. ABELL.

HOME FROM EUROPE TO WASHINGTON.

WASHINGTON, September 16, 1905.

GRACE DYER KNIGHT resumes studio work on advanced and original lines this week, after a summer in Europe.

Mrs. Knight is a product of the best home and foreign culture. In the American student world of Paris the name of Grace Dyer became a household word, her professor, De la Grange, promised a valuable life work before her, beauty and intellectual accomplishments beyond the ordinary drew an extended circle around her. Her annual returns abroad are like homecomings.

In London, where an exceptionally happy marriage created a new coterie of still closer ties, a second world was conquered. To this city the activity of the past summer has been chiefly confined. Study, singing, the search for novelties in music lines, and social duties have filled the weeks and prepared this charming singer and woman for a useful season's work in Washington.

While in London Mrs. Knight sang for Lady Ashburne, for Lady Victor Murray, daughter of the Earl of Dunmore, and others; also at the American Embassy.

Victor Maurel gave the singer valuable coaching lessons and was most encouraging in his appreciation. By the composer, Tosti, she was taught the latest foreign favorites, including some of his own.

Georg Fergusson also added to the treasure of musical knowledge, in which he is himself so successful. Under Bessie Fox, one of the leading vocal educators there, the American gained many points that were new and helpful, and which she will delight in presenting to her pupils this season.

A large repertory of new and engaging works, some of them as interpretative subjects and some of service in instruction, have been added. Song cycles, songs made famous by celebrities this season, and various ballads, German and other, are included in these.

Muriel Foster is one of the artists making a success in London, of whom Mrs. Knight speaks with warmth. A peculiar air of conviction, finish, repose, and a gentle refinement, slightly touched with tender sadness, are among the qualities which, with her voice, won her applause from the English. They ascribe something of this latter to the singer's tragic love history, her fiancé, an officer in the British army, being shot in the Boer war, tracing his love messages to her daily to the final scrawl when the pen fell from his hand. Mrs. Knight considers Miss Foster one of the best vocal artists before the public. A late Tosti song made popular in London by Miss Foster is now in the repertory of Mrs. Knight.

"George Hamlin, the tenor, sings as no tenor I heard on the other side," says Mrs. Knight. His program was German. He was said to be exceptionally good in his pronunciation, having passed the season in Germany and France coaching in native songs. There was talk of keeping Mr. Hamlin in London, Mrs. Knight says. His studio is in Chicago.

Marie Hall, the young violinist, had fine houses, won great applause in concerts in Queen's Hall under the patronage of the King and Queen. The Princess of Wales

seemed to be particularly impressed with Miss Hall's playing and frequently led the applause. Mrs. Knight describes her as very pretty, of medium size, light brown hair, fine eyes and taste in dress. "She is masterly, artistic, feminine and soulful," remarks Mrs. Knight, "and everybody seemed to like her."

Mrs. Knight also admired much the violin prodigy, Mischa Elman, eleven years old, whom she describes as "the essence and soul of music." Kubelik's teacher and other masters declare they have nothing to teach him. He plays without notes. Many people could not get into Queen's Hall to hear the third Elman concert. Standing room was at a premium at each performance.

Mrs. Knight was deeply impressed by a performance of Coleridge-Taylor's "Hiawatha" at the Crystal Palace, Frederick Cowen conducting. Clara Butt, Ada Crossley and Mr. Rumford were among other singers of "Hiawatha." The chorus was superb. Enthusiasm great.

The Union Jack concert given before the King and Queen, and Prince and Princess of Wales was another interesting musical function which Mrs. Knight had the privilege of attending in London. Here Melba was reigning queen, manifestly applauded by "the King's own hands," and looking radiant in the new French blue colors, hair coiled low, complexion like alabaster, the "redcoats" lanked in perspective, and the Melba voice at its best. "She, as also Patti, sang the same old songs," says Grace Dyer, "but as no one else could have sung them." Patti, even now, she puts beyond Melba in middle notes and "attraction and magnetism." She knows, too, how she produces tones, and manages and manipulates them with the true vocal science," says Mrs. Knight, herself a skilled vocal technician.

Gilbert, heard in Washington last season, thanks to Katie V. Wilson-Greene, was one of the favorites at Covent Garden, when Mrs. Knight attended. Correspondence with the incomparable Baldelli punctuated the season for the singer. Altogether this summer has been one of the best of late years, and has sent her home well fortified and looking her very finest.

Of the season's plans, studio work and other projects, the hands and the head of Grace Dyer Knight are full. She is open to concert engagement and also to association in music lines with a first class school. Some church choir would do well to secure Mrs. Knight as a rare attraction. 1347 Roanoke street N. W., Washington, D. C., is the address whence this musician may be reached. Regular work there is commenced October 1.

Stanhope-Wheatcroft Operatic School.

WEDNESDAY, October 18, is the date announced for the reopening of the operatic department of the Stanhope-Wheatcroft Dramatic School. In operatic training this school has accomplished great things for students with talent and ambition. At the past performances the casts presented gave evidence of intelligent coaching and that artistic schooling that many think it necessary to seek in Europe. As the United States advances in musical culture and in the desire to observe the best traditions in opera, schools like the Stanhope-Wheatcroft will be regarded as the foundation or cornerstone of the movement. Everywhere there is a growing demand for operatic performances, and the Stanhope-Wheatcroft school is one of the best institutions where aspirants for the lyric stage can acquire the finish and experience that is needed.

This season performances will again be given for the benefit of advanced and talented students. Last year the young men and women in the casts won golden opinions in "Faust" and "Martha." The critics were unanimous in their verdicts of both the acting and singing of all the principals.

Willy von Möllendorff's new opera, "The Sacrifice," will be produced soon in Berlin.

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ONE of the few comic operas on Broadway which does not depend for its success on a comedian with the falling habit is Edna May's "The Catch of the Season" at Daly's Theatre. It is a pretty musical play, artistically staged, well sung and acted, funny without being vulgar, and melodious without being banal. After seeing and hearing some of the other musical plays with which New Yorkers are being regaled just now, "The Catch of the Season" is a stimulating draught after several very dry seasons in the local comic opera field.

HENRY T. FINCK recently had these three news in his interesting Evening Post column: "Vast sums of money are spent in this country on music, but for the most important branch of the art—creative genius—there is no helping hand. * * * Is it known to the female congregation of Arthur Nikisch that a daughter of his was recently married? * * * When Hans von Bülow first made the acquaintance of some of Tschaiowsky's works, he wrote: 'Blasé though I am, I was truly enchanted, nay, intoxicated, by their freshness, power, depth and originality.'"

THE MUSICAL COURIER is in a position to publish some advance information about the fall season of opera at Covent Garden which is not yet public knowledge in London itself: The season there will open on October 5 and will continue eight weeks. The repertory is to include "Madame Butterfly," "La Tosca," "Manon Lescaut," "La Bohème," "Andre Chenier," "Siberia," "Il Trovatore," "Aida," "Rigoletto," "Ballo in Maschera," "Otello," "Mefistofele," "La Gioconda," "Don Giovanni," and "Loreley" (Catalani). The list of artists includes Mmes. Melba, Giachetti, Buoninsegna, Strakosch, Clasenti, Trentini, De Cisneros, Zaccaria, and Messrs. Zenatello, De Marchi, Biel and Georgini.

THE Pittsburg Orchestra, which expects a record year, will begin its eleventh season on November 2, under Emil Paur, with a program embracing Weber's "Oberon" overture, Beethoven's seventh symphony, Richard Strauss' "Don Juan," and excerpts from "Götterdämmerung." The second pair of concerts, on November 10 and 11, will offer as their main attractions Tschaiowsky's fifth symphony and Bourgaull-Ducoudray's symphonic poem "Ophelia." The third concert (November 17 and 18) will present Emil Paur as a pianist in the Busoni arrangement of Liszt's Spanish rhapsody for piano and orchestra. The soloists of the Pittsburg Orchestra during its eleventh season will be Eames, Bauer, Mrs. Beach, Burgstaller, Campanari, Ben Davies, Muriel Foster, Ganz, Gerardy, Kirkby-Lunn, Von Kunits, Marteau and Mme. Sandal-Bransen. Pittsburg has learned to appreciate Emil Paur as the best conductor ever heard in that city, and its musical public is awaiting with eagerness the opening of Carnegie Music Hall on the evening of November 2. The dates of the concerts to be given this year by the Pittsburg Orchestra will be found on another page of THE MUSICAL COURIER.

THE Editor-in-Chief of THE MUSICAL COURIER has been on the Pacific Coast for some time, looking personally into musical conditions there. In this issue we print a long and interesting study from his pen, dealing with the Bohemian Club of San Francisco, and with the musical outlook generally in the Pacific metropolis. In another column will be found the gist of an interview given by Mr. Blumenberg to the Los Angeles Express, and several pages of our paper are devoted to the large musical enterprise ("Venice" in Los Angeles) which has set the whole Coast talking this summer. The present issue of THE MUSICAL COURIER is in a certain sense a California edition, and in the future these specials will be printed from time to time. Music in the West is no longer dependent on music in the East; the West has shown its sturdy independence of Eastern taste, customs, standards and criticism, and it will be the West therefore that we will watch with particular attention and respect, for we believe that within a quarter of a century the great American composer, the great American music school, and the great American conductor and his permanent orchestra will all be produced from that wonderful land that lies beyond the Rockies. Watch and wait. Twenty-five years is but a second in the cycle of the development of Art.

THE BOHEMIAN CLUB OF SAN FRANCISCO.

MOST UNIQUE OF INSTITUTIONS.

SOCIAL, ARTISTIC, LITERARY AND MUSICAL.

* SAN FRANCISCO, September 13, 1905.

A CONCERT was given in this city recently in the Tivoli Theatre. It was on August 18, when fifty-five men as an orchestra, with a chorus of forty male voices, produced compositions of resident San Francisco musicians, and all this was interspersed with some vocal music with piano accompaniment, written by a resident musician of San Francisco and sung by his wife. Under ordinary circumstances, that would not be anything remarkable, but musical conditions in the United States are not ordinary. They are extraordinary from the point of view that, although this is America, the American musician has no opportunity to hear his works, or at least very rare opportunities.

All individual efforts to advance his cause have failed with the American composer. If he descends into the arena of the commonplace he will find publishers who will grasp his works with the expectation of finding among them something catchy that will strike the popular vein of debauched musical taste. If he refuses to condescend to such a prostitution of his intelligence, he is consigned to the realm of a pedagogue and must spend his time in giving lessons, through which he can create a constituency that will maintain him and his family and give him a local standing as a teacher; but as a composer, as a creative talent, as an original thinker devoting his time to the exploiting of his musical conception, he can find no liberal indorsement, either spiritually or through the practical support that is essential for the success of any enterprise in art or in science or in commerce or otherwise. It is, in his case, carried to its extreme limit—the aphorism that a prophet is not believed in his own land. This is the condition, if he is left to his individual resources.

The American composer has no solidarity; there is no society of American composers that has any strength, virility or influence. There are some local societies in which a few composers combine to produce anything but practical results, but the United States has no association, no governing institution, by means of which the American composer can get

secure credentials through which it would be shown that he is recognized as a man of quality or an artist of standing. There are no local enthusiasms for him or his works. In nearly every city of the United States the musical elements are divided into cliques, parties and antagonistic caucuses which prevent unification, or any kind of united, supreme effort which is so necessary for art.

The American people are not educated to the extent of differentiating as between composer and composer. The man who writes a popular vaudeville

various forces that enter into this promotion that no time is left for the discussion of the culture of any of the arts.

Mr. Oscar Weil, of San Francisco, whom I haven't had the pleasure of meeting, but who is undoubtedly one of the prominent supporters of music on the Pacific Coast, once stated that everything is being done to uglify San Francisco instead of beautifying it. This does not apply to San Francisco alone. American cities, not being governed by art, but by municipal politics, with their tremendous

bearing on national politics, are controlled in their topographical development and in their architectural lines not by the artistic architect and sculptor, but by the manipulating machine politician and his associates. Until the people become so imbued with the necessity of the application of art to the appearance of streets and avenues and public parks and municipal sculpture, the hideous scenes of uneven buildings, of contradictory fronts, of Baroque monuments and phlegmatic busts, will continue to make the cities of the country subjects of tirade and burlesque in the estimation of artistic minds. The first steps taken to make



MUSIC STAND, GOLDEN GATE PARK, SAN FRANCISCO.

song, "I Must Meet My Uncle at Two o'Clock," stands in the estimation of the great American people in the same altitude, if not in a higher altitude, than the composer of a symphony. In fact, he is estimated as a much more important subject because of the fact that he is known, while the man who writes the symphony remains unknown except among a very limited number of people who incidentally as musicians or amateurs some time or other, or here or there, may happen to hear of him outside of his local environment. This education of the American people in classical music remains as hopeless today as it was in the days of the Revolution and before the Civil War, because since the Civil War this country has entered an era of development for the purpose of producing its physical resources before the world that has kept it so busy and has so focused the attention of the universal population upon the practical necessities connected with all the

some efforts, at least, to correct this evil are those of New York, which, through the charter for the greater city, has a municipal art commission that is taking charge of these matters; but there is no opportunity in this country for any municipal musical committee. The open air concerts are still played by the patched up scrap orchestras or bands, the system of substitution still prevails in concerts of all kinds and, with the exception of the few cities in which permanent orchestras exist, there is absolutely no possibility of hearing orchestral music or symphony music as it should be produced, subject to the care, attention and fidelity to detail that are secured by means of constant, systematic rehearsals under the direction, in each instance, of one and the same master at all times.

An Exceptional Instance.

This concert in San Francisco is the one luminous instance that proves that work can be accom-

plished if the proper spirit ushers it before the public, and that, if the ingredients are found, the resulting material can be evolved. The concert at the Tivoli in this city to which I refer, at which an orchestra of fifty-five performed the compositions of resident American composers, was given under the auspices of an institution which is the most unique in the Western Hemisphere; and I doubt, after having been in most of the cities of Europe, whether there is any similar aggregation of spirits and souls that are willing and anxious to do what this institution has accomplished and is accomplishing.

I refer to the Bohemian Club, which was the motive power through which this performance took place.

The exuberance of local enthusiasm usually oversteps the mark of criticism, and whatever may be said here regarding the actual results in point of tone purity, exact technical performance, the distribution of lights and shades, the proper accentuation of the necessary dynamics, the interpretative effects producing the general aesthetic result did not reach the requirements of the works themselves, and this is to say that the absence of a permanent orchestra must have been felt by each of the composers as he conducted his works. If such satisfaction as was gained at that performance was within the reach of possibility under the circumstances that govern the orchestra situation in San Francisco, what might have been obtained had these works been conducted by their own composers through a trained, fixed and permanent body of men—men who are not compelled by the situation to play in restaurants, to play at balls and receptions, to play in street parades, to give lessons, but men who have but one occupation and that to sit at a desk and rehearse the classics or whatever may come before them for the purpose of giving public performances of good music?

Every city has its local effervescence regarding its artists. I have been in cities of 10,000 inhabitants which, according to the local tradition, had the greatest tenor singer, the finest soprano voice and the most marvelous organist in the world, and there are many such cities which have musicians of that kind in the estimation of the inhabitants. This same principle applies to the larger cities, and New York city is just as metropolitan and just as provincial in that regard as any other city, not only in this country, but in Europe. A Parisian musician will never admit that Paris does not contain the best composers and the best conductors and the best orchestras; and this applies to Moscow and Budapest, to New York and Boston, and to Berlin and Munich; but in these European cities at least, the moment a composer proposes, the elements are there prepared to accept what he has to offer. He at least has a hearing; there is no prejudice against him because of the fact that he is native composer. The reverse prevails in this country and to a great extent in England, and for the same reason.

Wherever the foreign opera flourishes, the native composer dies of dry rot. In all European continental cities the opera is a native growth—the language of the country is sung in the opera, the people of the country are entered as applicants and as members of the company. In England and the United States the opera is a foreign fungus—foreign languages are used, foreigners sing, foreigners only are engaged for the great roles, foreign conductors conduct, foreign influences prevail; and in those countries in which that condition is permitted, the results flow as they do in the United States and England. There is no English prima donna; there is no great English pianist; there is no great American pianist. There was no English conductor until recently the efforts of Mr. Wood have resulted finally in his partial recognition in London, but he has been deposed; there is no American conductor. Even if the city of San Francisco should develop an enterprise in the direction of a permanent orchestra, that subscription fund, if created, would have behind it a force that would demand a foreign conductor. The fashion-

able elements of the cities do not want native conductors. The people are not inspired by these home productions, and therefore American music is discouraged as a matter of fashion, fashion being impelled toward the flood tide of foreign opera.

The musician himself is too poor to sustain these institutions. It requires the patronage of wealth to sustain them. The Four Hundred sustain the opera of New York, and the Four Hundred give it sufficient strength to enable it to travel; it could not be heard in San Francisco at all, without being first floated by the wealth or fashion of New York.

This prejudice against the American conductor and composer in all directions is so fixed that for the present it is hopeless to expect any reform. The only hope lies in a complete revolution of conditions, and the first step in that direction has been taken by the Bohemian Club of San Francisco.

The Bohemian Club.

The Bohemian Club, of San Francisco, as far as I can see, is just the same as any other club in its construction. Its physical basis is a clubhouse with its appurtenances, but the moral and mental tone of this club have developed in the direction of art and literature and music. It has within its fold a large number of kindred spirits living out here on the edge of civilization, who have felt that for this fact alone it became necessary for them to remain in contact with this civilization; and this pressure, this appetite, this desire, have evolved into a general demand for the best that art can possibly give.

To such an extent is the fraternal spirit manifesting itself that the members vie with one another for mutual elevation. All caviling, all envy and jealousy are exiled and the whole club is engaged in a monumental and momentous effort to exert an artistic influence, not alone over the community of San Francisco, but throughout the whole coast; and as the physical result of this effort the club has taken advantage of the magnificence of Californian scenery to produce every year in the most beautiful section of the country, among the gorgeous pastoral scenery of the redwoods, an Arcadian festival called the "High Jinks." This High Jinks consists of an original composition for orchestra and chorus, written to an original text, the text by a member of the club, the music by a member of the club, and all the episodes the result of club consultation. This year, after the performance at Bohemia Grove of the work, the club gave this concert to which I refer, being the second annual concert, which now will become a permanent affair, concerts to be given each year with some of the midsummer music of Bohemia.

In the summer of 1904 the composition was written by W. J. McCoy, an American Leipsic student, who offered a work called "The Hamadryads." In addition he also conducted a scene from his suite "In Bohemia," and Joseph N. Redding, well known as an exceptionally gifted musical amateur, conducted his "Legend of the Tribe, the Man of the Forest," which was the music of the midsummer Jinks of 1902. Humphrey J. Stewart conducted two movements of an unfinished orchestral suite called "Scenes in California"; one was a nocturne called "Under the Redwoods," the other was "La Fiesta Before the Gringo Came," that is, before the Yankee came, the first being a Spanish dance, the second a tarantella; and the last number on the program consisted of extracts from the musical drama performed at the midsummer Jinks of this year, called "The Quest of the Gorgon," text by Newton J. Tharp, music by Theodor Vogt—all Bohemians.

Before going further I wish to reproduce here some of the subjects of this musical drama.

As performed in the concert referred to, the following were the numbers taken from Mr. Vogt's composition:

Prelude.

"Dionysian Revel"—

Scene and Chorus.

Soloist, Mr. L. A. Larsen.

Dance of the Satyrs.

Scene and Chorus, The Arming of Perseus—
Orizon to the Sibyl.

Soloist, Mr. Thomas Rickard.

Aides and the Helmet of Darkness.

Pallas-Athene and the Silver Shield.

Departure of Perseus.

Finale, The Death of the Gorgon.

SYNOPSIS.

The drama is based upon the mythological conception of Gæa (the Earth) and Phœbus-Apollo (Light), being the agencies through which all the visible manifestations of nature are carried on; Dionysos in his broader significance as god of moisture, growing vegetation, flowers and vines, bringing good to mankind; and the Gorgon as a personification of evil and corroding care, ever present, ever watchful, eager to snatch away from mortals the morsels of joy given them by Dionysos and other gods.

A free use is also made of the Myths of Perseus and the Sibyls, and other mythological lore.

The time is in the dim Homeric past.

The action is divided into five episodes, during the first four of which the scene is at Delphi, Apollo's Oracle, where opens the cavern with its prophetic dealing vapors, and where stood the Omphalos—Earth's navel—the sacred stone that marked her exact centre. The fifth episode occurs before the cave of the Gorgon.

EPISODE I.

The ancient Delphian Sibyl tells how she acquired her long life and the gift of prophecy. She holds discourse with Gæa regarding the slaying of the Gorgon.

EPISODE II.

Dionysos appears in his autumn festival to render homage to Gæa and Phœbus, with propitiatory ceremony.

EPISODE III.

Perseus appears, tells Dionysos and his throng that his reasons for visiting the Oracle is to be advised of the way to the Gorgon and how to slay her. Dionysos tries to turn him from his task by pointing out its seeming hopelessness, asks him to join him on his march through the lands of the mortals, and assist him in his work of teaching them the growing of fruits and vines, as being the surest way of giving them happiness. He refuses, saying that there can be no real happiness while the Gorgon lives.

EPISODE IV.

The Sibyl being assured of the fitness of Perseus to attempt the death of the Gorgon, agrees to use her power and call the gods to his assistance. This she does with the result that Perseus is sent on his way with the helmet of Aides, which will render him invisible at will, the winged sandals and sword of Hermes, and the shield of Athene.

Between the above episode and the last there will occur a grand choral number in the form of the Parabasis of the old Greek drama. This will give an opportunity to change the indications of the scene without the use of a curtain.

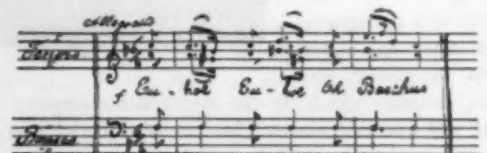
EPISODE V.

The slaying of the Gorgon by Perseus.

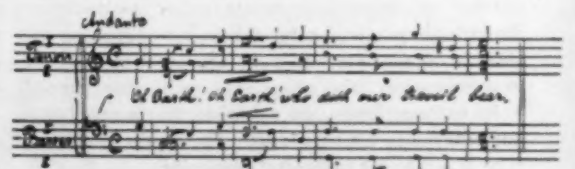
The first four episodes are carried on without break in the action, each merging into the other as parts of a single story.

THE MUSIC.

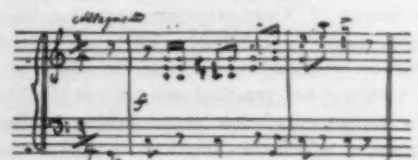
The score opens with a short prelude, introducing some of the principal motifs afterwards developed in the course of the drama. The next number is for solo, chorus and orchestra, descriptive of the festival of Dionysos:



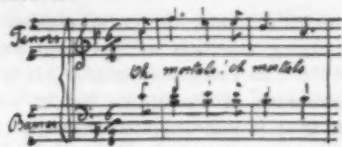
This is followed by a dramatic scene for Dionysos, including a chorus by his followers:



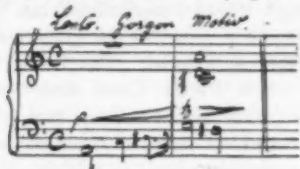
A dance of Sylphs and Satyrs follows:



A chorus of immortals greets the appearance of Perseus and his followers:



Perseus declares his intention of slaying the Gorgon:



An orison to the Sibyl is sung, and after a dialogue between Perseus and the Sibyl, melodramatic music leads to the invocation, "O Aides, O Aides!" founded upon the following motif:



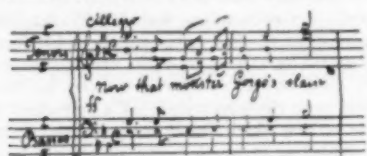
The Sibyl demands the helmet of Aides, the winged sandals of Hermes, and the shield of Pallas-Athene:



With the aid of the Sibyl, Perseus prepares himself for the task of slaying the Gorgon:



After the slaying of the Gorgon the chorus sings a triumphal hymn, expressive of joy and happiness:



One glance at these subjects will show to every cultivated musical mind that the modern spirit prevails, and all the compositions given at this concert were distinguished by the same modern texture. These San Francisco musicians are not behind the times; in fact, they are in line with the most modern musical European developments, not only in the handling of inventions but in the application of polyphonic music to orchestral exposition. The glow of the twentieth century pervades all these works. Vogt remained close to the spirit of his text; the music itself is adapted to the pastoral environment of Bohemia Grove. That is the state of affairs with McCoy's work; that is the condition with all Vogt's work. They are infused with, and influenced by, the subject matter. Redding's "Legend of the Tribe" is Indian. If there is any program in music, the Indian program is forced upon the intelligence by Redding's "Legend." In McCoy's work the sylphs, the satyrs, the dryads and the elves predominate, because it is music written for Arcadia. The same applies to Stewart's "Scenes in California"; the motif is under the same influence, and

the Spanish dance and tarantella are native, the Spanish dance reminding us of the conditions prior to the conquest, and also for some years subsequent to it. It was Spanish here; it is today to a great extent Spanish in many sections of the State. This adaptation of music to its purposes and aims is one of the highest accomplishments of the musical mind, and is at once a proof of an artistic sympathy of a high order.

I do not function as a critic and shall not view these works from the rigid point of view of technical criticism. A great many errors can be found; a great many openings are there for differences. As to the performance itself, there were many muddled acts; there were many obscure moments; there was sometimes a laxity of unified comprehension; there were some defects at times even in the conducting; but this is not the time for such criticism. The question is whether under proper auspices—whether when the Bohemian Club succeeds in establishing its own permanent orchestra (for it will be the Bohemian Club that will accomplish this for California and the Coast), and when the Bohemian Club has reached that strength which will enable it to maintain its own large orchestra for its own purposes—whether then these compositions will have justice done to them and whether they are worthy of production on the general broad basis of musical worth and impressionism. It must be concluded that these composers in San Francisco, having written works of such importance as demonstrated by this concert, an opportunity should be given to them to be heard under the proper auspices. And here I am not finding fault with the orchestra as it exists, because the conditions in San Francisco, like those in other cities, and even in New York itself, do not admit of that systematic rehearsing which is absolutely essential to the proper production of any musical work of any kind. We may as well expect to telegraph without electricity as to perform classical music without rehearsing. We may as well attempt to write these compositions without arms and hands and fingers as to have them produced without rehearsing. It will be the Bohemian Club that will give the opportunity for proper rehearsing, for, as far as I see it, this club will be the institution that will create for San Francisco its permanent orchestra. The men in it, having these musical talents and this technical capacity, this artistic desire and the ambition, will not rest until such a scheme has been accomplished in reality.

In addition to these orchestral works, four songs were produced, written by Edward F. Schneider and sung by his wife, and they were sung with splendid interpretative power, with a beautiful and powerful mezzo soprano voice, by a woman artist who is imbued with poetical insight of the works. Very naturally Mrs. Schneider has the co-operation of her husband, who is not only a gifted musician and accompanist, but a very important composer of songs. These songs, as sung seriatim, were as follows: "Abschied" ("Parting"), "Horch auf!" ("Oh, Hark!"). The next was "The Deep Sea Pearl" and the last a fragment called "The Eagle," text by Tennyson. Mr. Schneider was originally from Omaha and studied in Berlin. He struggled very hard to have his works produced in New York, but that was not to be. If Mr. Schneider had only told the people of New York that he was born in the Himalaya Mountains; that when his parents took him to Russia they were lost in the wilderness of the Caucasus; that he swam the Hellespont on his way to Italy, where he studied; and that the reigning Grand Duke of Windesbüttel Nachtplosky-Schnurren had decorated him with the cross of St. Jacob's Oil and given him a part of his title to use in the place of Schneider, he might have had some influence in our New York community. But as the plain, straightforward Edward F. Schneider, born in Omaha, studying music in Berlin and offering his compositions, he had no chance. He had to come here to San Francisco, become a member of

the Bohemian Club, and then get an opportunity to have his songs sung; otherwise I don't see how I could ever have heard them, and if there is anyone living today seeking for opportunities to hear American compositions, I believe I am that one. That is one of my leading objects.

I remember some eight or ten years ago, on a visit, I was in the office of the Cincinnati College of Music. Frank van der Stucken (the dean of the college) and I were speaking of American composers, and I asked him if he were to receive a symphony of unquestionable merit, of the highest artistic order, from a man by the name of John Smith, of Topeka, Kan., as composer, whether he would perform it with his Cincinnati Symphony Orchestra, and he told me that I knew very well that he could not do such a thing; it couldn't be done by any conductor in America; that on the pure merit of the article itself no progress could be made if it were an unheralded American work.

The conductors of the city of New York will not perform the works of American composers. They may now and then, as a sop to Cerberus, help along a composer friend, but as a principle in being, as something existing as a part of the artistic force, as an element of the musical life of the country, the conductors of this land will not produce American compositions. England to some extent is ahead of us in this, because the force of public opinion compels the production now and then, for instance, of the works of Parry and Elgar and others; but as to these composers in San Francisco, so far as their works appeal on their quality to the American conductor, there is no opportunity for them—as little as there is an opportunity for John Smith, of Topeka, to have his symphony heard. I suppose now and then some sporadic cases are developed, as in the case of the Boston Symphony Orchestra, whose foreign conductor will occasionally give us an American composer, or once in a while some other effusion of this kind is heard as a matter of personal favor, all that not being a principle, but merely incidental.

These works produced by these men in San Francisco are worthy. Even under the peculiar conditions that prevailed in their performance here, the evidence was forcibly prevalent that the works were worthy of programing. Some months ago this paper published a long list of American musicians who had become permanent residents of Europe, among them a large number of symphony writers. These men were actually ostracized by these conditions here in the United States. In Europe their works will be performed, and in course of time we will see them figuring. The large publishing houses have taken hold of their works and compositions, which is an omen of the future, and in fact Mr. Schneider's songs were published in Europe. Very naturally, now he can have some of his songs published here. The publishers of this country cannot be blamed for these conditions; they are conducting expensive institutions and can only look forward to profits in their business from knowing the conditions as they prevail here—that there is no opportunity for good classical composers to be heard and that their works will not be accepted by the people, so the publisher naturally cannot now invest in these, knowing this, and transform them into publications. It is only after the demand has been created that the publisher can find himself justified in investing, unless he has such a personal interest in composition as to operate speculatively for the purpose of creating a demand, but most publishers refrain from such exotic action.

If in each of the largest cities of the United States we had one Bohemian Club like the San Francisco Bohemian Club, the whole problem would be solved. If the Bohemian Club of San Francisco could afford to graft some of its membership into these larger cities and create similar institutions to its own in New York, Boston, Chicago, Philadelphia, Washington and other large cities, such Bohemian

clubs in conjunction with the one in San Francisco would finally force public opinion to recognize the merits and the virtues of its local, American, native and resident musical talent. Of course, the Bohemian clubs of those other cities could not have the advantages of the climate of California, but they could have their High Jinks in accordance with their environments, and at these High Jinks the American composer would finally find that opening without which he is doomed to be buried in obscurity for generations to come. Public opinion in this country on the subject of art of all kinds, including music, is at such a low ebb that there is no hope for the present or the near future of any evolution out of which and from which the American native and resident composer can secure an audience. A tremendous literary and moral force like the Bohemian Club is necessary to do the work, as has been demonstrated by what has been accomplished here in this city.

A Fitting Adjunct.

The history of California and the Pacific Coast discloses the fact that through the natural resources of California and the discovery of gold and the advantage of its waterways, some of the most intellectual and forcible characters, sometimes in a spirit of adventure and sometimes for the purpose of establishing a permanent home in a new land, formed the basis of the population, and that out of these elements there arose a people particularly adapted quickly to grasp all kinds of problems that appeal to the human intelligence tending toward development and expansion, growth and enlightenment. The people naturally were of an assimilative character, and the climate, which is a boon to the humanity that enjoys it, aided very much in giving to the population the opportunities for culture.

The men of the Bohemian Club represent the average of the Pacific Coast character. If the people of California want a living evidence of their nature, they can point to that club. It represents them, and for this reason it is that many institutions were grafted on the soil of California that otherwise would not have been as rapidly successful and as successful generally as they have been under the environment that has produced the general conditions we find here.

I am going to make a statement now which will be a surprise to many people in the musical and literary field because of the uniqueness of the fact in itself denuded of all other circumstances, if that would be possible. I know it will surprise the musical world to learn that here in the city of San Francisco there is a greater selection of old classical and modern music of a high order than in any other city of its size; that not only the oldest and best works can be found in their various editions, but that the very latest and most modern compositions for the voice, for the piano, for the orchestra, can be found in this city of San Francisco, in an abundance that would amaze the musicians of Europe and the East; and that it is greater in its assortment and more versatile in its general character than stocks of music on hand in other cities of twice and four times the number of inhabitants that San Francisco has.

The house of Sherman, Clay & Co. constitutes a musical emporium such as can rarely be found anywhere, whether in London or Paris or New York. Not that the larger cities do not contain firms of equal prominence, but there is no city in which, in its complete form, such a musical establishment as Sherman, Clay & Co.'s exists with the atmosphere and the peculiarly refined charm and artistic pose. Very naturally, for its own purposes and development, Sherman, Clay & Co. must attend to the commercial and financial matters of its business, but the firm has not the appearance of a commercial institution. Its attitude—and a perfectly natural attitude it is—is that of an art institution. Its force is artistic, its tendencies are artistic, its inner and outer elements are based upon an artistic desire and the

furtherance of the artistic taste on the Pacific Coast. It is identified, for instance, with the artistic, universal product known as the Steinway piano, by means of which it is enabled to maintain a perfect equilibrium among its various artistic departments, all of them being on the same level. Just as Sherman, Clay & Co. have a fund of the finest classical selections of music in large quantities, appealing to the most elevated musical taste any community can call for, so in other directions it represents the finest tone function; not only the fact that it represents the Steinway piano for distribution on the Pacific Coast, but from the fact that it keeps the Steinway piano in such condition and maintains the integrity of its claims so perfectly that nowhere are the Steinway pianos more beautifully displayed and presented to the musical ear and the human touch than at Sherman, Clay & Co.'s.

If it were possible for the city of San Francisco to secure, through the energy and the spirit of the Bohemian Club and allied interests, a permanent orchestra for the Pacific Coast, the material for that purpose, the physical basis outside of the men themselves, can be found at the Sherman, Clay & Co.'s institution. The whole orchestra could be fitted out, if necessary, to its best capacity through that institution alone, and is not that one of the strangest coincidences, considering the distance of California from the centres of musical civilization? Here is the spirit of a permanent orchestra, as evidenced through the acts of the Bohemian Club, and through other forces that are operating here, such, for instance, as the desire for popular opera, and also the unquestioned fact that the smaller orchestras of this city playing in the public resorts are far better than those of any other city in the country, the programs being also of a high order; and in this same city may be found the material for the equipment of a permanent orchestra without going outside of it. If today the people of San Francisco were ready to call for the establishment of that orchestra, it could be fitted out in all details through an establishment in that city itself, namely, the house of Sherman, Clay & Co. No necessity would exist to overstep the boundaries of the State or the city even.

We therefore must conclude that these co-ordinate tendencies and movements were unconscious. They ran parallel without knowing it of each other. There must have been a demand here for the better class and high order of music, or Sherman, Clay & Co. could not have existed; and, on the other hand, this demand must have been stimulated through the existence of Sherman, Clay & Co., or it could not have been maintained, for it couldn't have maintained itself on nothing. It had to have its material food.

In order to acquire such a standing and position in the commercial and artistic world as that which is now the formidable strength of Sherman, Clay & Co., the very principles of the firm must have been based upon the highest mercantile ethics, and it is generally understood throughout the Coast, as it is known in the musical community of the United States, that for unqualified integrity and for elevation of purpose, for artistic influence and for the expansion of a healthy moral tone in its environments, no institution stands higher than that of Sherman, Clay & Co. Its very name is a synonym of all these characteristics, and its identification with the future of musical art on the Pacific Coast is preordained, for its growth and development will be synchronous with that of art generally on the Coast.

If a permanent orchestra is to be established through the strength and influence of the Bohemians, the material ally in this will be Sherman, Clay & Co., the irresistible coadjutor of the work, and in fact it would not have been possible today for this article to have been written were it not that the education of the Pacific Coast musician had been aided to this extent through the fact that such a co-operative establishment as Sherman, Clay & Co. exists, through which the musician is enabled to secure

his material for further enhancement of his musical value.

It is impossible under the circumstances for me to avoid paying attention to this most important feature of the San Francisco situation. It is impossible to ignore one of the leading factors, and I am enabled to give it this attention through the very fact that Sherman, Clay & Co. itself is an institution which, through its own mechanism, can be viewed from the artistic side with even greater advantage than from the commercial. The house itself has placed the whole Pacific Coast under obligations through the spirit and tendency that govern its methods, which have enabled it to meet the art feeling and in many instances to anticipate it.

BLUMENBERG.

As already published in THE MUSICAL COURIER, J. Fred Wolle has been appointed the head of the new Department of Music in the University of California at Berkeley, and the Legislature has apportioned an annual salary of \$3,000 for the chair, but several other means of advancing this have been found and the income for the head of the department will be over \$5,000. This is an exceptionally lucky stroke on the part of the University of California, for in securing Mr. Wolle one of the most earnest and substantial musicians in the East is now transplanted to the West. It was Mr. Wolle who in the little town of Bethlehem, Pa., projected and carried to a successful conclusion the annual Bach festivals—festivals that became the pilgrimage of all musicians that could possibly reach that little town. Bethlehem really became a shrine of the musician through the individual efforts of this one man who, with his most limited resources in musical material, in voices, and in all the adjuncts necessary for such productions, yet succeeded in giving performances in that little Pennsylvania hamlet that aroused the attention of every musician in the country. Such is the man who will now in California occupy this important position.

The bill that enabled the University of California to establish this chair was urged through Humphrey J. Stewart, without, however, any personal object in view at all. He and his friends simply felt that something of this kind should be done.

I append hereto an answer to a letter of mine to the president of the University, Mr. Benjamin Ide Wheeler:

UNIVERSITY OF CALIFORNIA,
OFFICE OF THE PRESIDENT,
BERKELEY, August 21, 1905.

MY DEAR SIR—Your letter of August 19th is just received. My negotiations with Mr. Walter Damrosch have not resulted in his coming to California. He is bound by various contracts and engagements in the East, and it would be necessary to secure for him here the opportunity of a symphony orchestra, a thing which San Francisco needs. I think it an exceeding great need, just as you say in the interview in the Chronicle, which you have been so kind as to send to me.

Very sincerely yours,

BENJ. I. WHEELER.

MR. MARC A. BLUMENBERG,
Hotel St. Francis,
San Francisco.

I do not think that Mr. Damrosch would have been the best man for this place, nor could Mr. Damrosch hope for any co-operation on the part of the musical elements of San Francisco on a contemplated permanent orchestra. Certain episodes that took place here during his recent visit did not strengthen him, although his independence in maintaining his own views must be put to his credit. If Mr. Damrosch found the orchestral conditions here unsuited to his taste, he probably found them just as they are in New York, where for years and years past Mr. Damrosch has also been conducting scrap orchestras. Mr. Damrosch, as well as the writer, knows that we have no permanent orchestra in New York worthy of such a name, and that the substitution system still prevails, and that the members of the orchestra he is conducting play at balls and receptions until 4 o'clock in the morning, and in res-

taurants and street parades, and give lessons for a living; consequently, while the criticism of the San Francisco orchestral situation may have been an honest one, and no doubt it was, it could, however, only be honest in the strict sense of the word if, at the same time, the admission had been made that it was just the same state of affairs as prevails in New York. Only then is the honesty worthy of its name. To make it appear as if San Francisco was one of the few cities suffering from this great defect without forcibly illustrating that it is a national illness, is not fair either to San Francisco or to New York. We of New York will admit that we claim as pretentious a community of wealth and as unbeautiful a city as the world can show today, as rapacious a set of inhabitants as can be found, and as inartistic a constituency as any community can boast of. Not one-tenth of 1 per cent. of the inhabitants of this tremendous community of New York—not one-fifteenth of 1 per cent.—has the slightest conception of what music means; and removing the fashionable elements that support the fashionable foreign opera, not one-twentieth of 1 per cent. of the community of New York contributes anything toward the sustenance and the development of good music. I doubt if any other large community can show such an execrable percentage. Then to come to San Francisco and criticise this scrap orchestra here and these conditions here without referring to the damnable state of affairs in New York with its billions and billions of dollars, ready for any kind of a Wall Street swindle or an Equitable steal, without referring to that, is an injustice to San Francisco, to the whole country and to New York also. Therefore I am under the impression that Mr. Damrosch would not have been the most acceptable head of the Musical Department in the University of California, particularly as it may be possible that such a head would be utilized for the purpose of conducting a permanent orchestra in San Francisco, or at least aiding in its creation.

There is a regular Italian opera season here (to be opened at the Tivoli on September 11) of the class that has been making San Francisco its temporary headquarters during each season. Unknown artists from Italy, who have come here chiefly via Mexico, will give these performances that are intended for popular admiration, with cut scores and with abridged operation. After all, this is better than the foreign opera that comes here under the auspices of fashion and takes all the money from the community that should have been given to music and left here. It is only a depredation, after all. The thing is a pure speculation and emanates entirely from New York under the auspices of speculators, and all these cities are subject to this invasion merely as a financial speculation. Of course the San Francisco intelligent people know very well that this annual invasion of the New York foreign opera is not intended for the purpose of developing art in San Francisco; it is only for the purpose of getting \$100,000 or \$125,000 of San Francisco money profit to take back to the East. It is excellent business, but San Francisco music and musicians must suffer as a consequence of the invasion.

Mr. and Mrs. Alberto Jonas, of Detroit, are at present in Los Angeles. They are two musicians who, if they were settled here, would help a great deal; in fact, they would be welcome in any community.

Leandro Campanari is about to go East to receive his family, who are coming from Milan and who will join him here. He has become a prominent resident of San Francisco and is one of the best of recent musical additions.

Lillian Birmingham, who sang here at the Ysaye concert, making a pronounced success on that occasion, is spending the summer near San Rafael. B.

John Dennis Mehan and Mrs. Mehan will be at their studios, in Carnegie Hall, September 25, to begin their classes.

WITH the death of Tamagno, we may close the reign of the old style of Italian tenor, for, although he was able to sing the music of the Neo-Italian operatic school, his method was not adapted to it, as his education, style and tradition were all allied to the school that ended with the death of Verdi. Tamagno, together with Masini and the Spanish tenor, Gayarre, constituted the trio of eminent robust and lyric Italian tenors of the latter

THE OLD TENOR

half of the nineteenth century, who still sang to the footlights, who still looked for the applause of the vulgar multitude in its desire to hear the high C (when they frequently only received the B or the B flat), and he and his school were the last of those who fitted into the romantic style of the Italian opera of the last century.

Tamagno left an estate of somewhere near a million dollars. It was accumulated in the southern countries of Europe and Russia and in South America, and he was the only one of the aforementioned trio who came to this country, although he was never a favorite here, because of the fact that the style of opera which he sang had been already superseded by a new method and by a preponderance of German, French and new Italian operas, and these, by the way, have nearly succeeded in sweeping away all the Italian operas with the exception of a few remnants of Donizetti, the last operas of Verdi, and a few formidable dramatic operas of his earlier period. In such works as "Trovatore," "Aida," "Rigoletto" and "Ernani," singers of the Tamagno type found the opportunity for their particular characteristics. In "Othello" (not Rossini's, but Verdi's) Tamagno was a formidable factor. The rehearsals took place at La Scala, under the personal supervision of Verdi himself, with Maurel as the Iago. On one occasion, as Verdi returned to his home from the rehearsal, he could not help remarking that Tamagno's adaptability to the role of Othello was due to the fact that he was about as irrational and as unsusceptible to any argument as Othello himself was, whereas the superb histrionic genius of Maurel must inevitably eclipse Tamagno in the final performance. And such was the case. With such tenors as Tamagno, it was a question of passion, of temperament, and of the natural Italian vocal effusion carried to the utmost vocal limits. The question of music did not very well enter into consideration. Towards the end of his career, Tamagno sang frequently for a whole act a semi-tone below the key and never observed it, but in this respect he was no worse than the German tenors who are unerring in their fidelity to this harrowing defect. The new school of tenors must be musical in the sense of studying music outside of the mere song or aria or role. We see this already in the case of Caruso, who represents the bridging period from which we shall pass over to the new Italian operatic school, and to what it will require in the way of singers in the future.

WE hear with regret that Hermann Hans Wetzler is about to leave these shores for Europe and intends to make a prolonged stay there. While his going means a serious loss to the Western musical world, it is in a measure a satisfaction to know that Europe (and especially Germany, where Mr. Wetzler will settle) is the field in which his work will meet with the fullest recognition. Mr. Wetzler's career in this country has been unique, inasmuch as it had not happened before that so young a man came to the front so quickly here and stirred up the musical community to such a degree. Seldom has an artist of such real capacity and such lofty aims met with so bitter an antagonism from the Philistines as manifested itself against Mr. Wetzler. His Wetzler Symphony Concerts served as a bulwark against which beat all the opposition that is fostered in this city by that element which systematically opposes all musical endeavors by Americans. However, the best forces in the local musical world acknowledged Wetzler's cause as

worthy, and rallied around him with hearty encouragement and practical support. The history of those much discussed concerts, which includes the Strauss-Wetzler combination, is sufficiently known, and one of the significant impressions left on the public mind by the doings of that time was that Wetzler is a conductor of unbounded magnetism and energy, of subtle poetic insight, splendid technical equipment—in fact, of all those qualities which are bound to secure for him a place among the elect of his art. His tremendous programs, prepared with a devotion and detail new to New York (even the players grumbled at the number and at the thoroughness of the rehearsals!), will not soon be forgotten by the patrons of the Wetzler concerts. The young musician's versatility should contribute much toward making his way easy in the music centres of Europe. He is a splendid pianist, a composer of power and individuality, and an organist of note. In the latter capacity he served at the historic Old Trinity Church, where he will always be remembered for his grandiose interpretations of Bach and Liszt. Mr. Wetzler has not yet given out for publication the details of his plans in Europe, but it is understood that an important announcement will be made soon after he arrives abroad. New York expects him to do extraordinary things.

THE Los Angeles Graphic uses rather strong language regarding the aims and intentions of the new Institute of Musical Art of the City of New York, and we set down the diatribe herewith, refraining from acting in a judicial capacity on the allegations made. Time and pupils will tell whether they are well founded or not. This is what the Los Angeles scribe wrote in his great heat:

I have sometimes wondered in what respect the endowing of large musical institutions benefits the student.

It is easy to understand how it can pile luxury into the lap of the faculty—particularly into the laps of those who by pull or luck happen to occupy the chief seats. But where the benefit to the student comes in is not quite clear.

This new "Institute of Musical Art of the City of New York"—a sufficiently imposing title, it is to be hoped—is an instance in point. It starts out with a fixed endowment and guaranteed income, derived, in the main from the James Loeb endowment fund of \$500,000.

So far, so good. But it appears from the prospectus that the tuition fees are, if anything, higher than those current in the existing high class institutions of the city.

Moreover, no entrance examinations are required, and, hence, mediocrity hobnobs with talent exactly as it has always done in the un-Loebed preparatory schools.

It is just plain humbug, and that is all there is to it. Endowments are all right when they bring about a manifest good for the masses which cannot be secured in any other way. But to munificently endow an institution for the mere sake of doing the ordinary, everyday work which other schools have done on the simple, honest, self-supporting principle of giving a dollar's worth of tuition for a dollar is only to play a game of pretentious poppycock.

"Humbug" and "poppycock" are useful words and much better than others in those places where they are most appropriate.

THE Boston Symphony concerts in Greater New York will take place on November 9, 10 and 11; December 7, 8 and 9; January 11, 12 and 13; February 15, 16 and 17, and March 15, 16 and 17. The New York Symphony Orchestra will be heard here on the afternoons of November 21, December 10 and 17, January 7 and 14, February 4 and March 4, and on the evenings of November 14 and 28, December 12 and 19, January 9 and 16, February 6 and March 6. The Russian Symphony Society will play on the afternoons of December 21, February 25 and April 8, and on the evenings of November 18, December 30, January 27, February 24, March 17 and April 7. The Philharmonic dates were published in this column last week.



THE Wa-Wan Press has made some valuable additions to its series of American compositions. First and foremost comes Campbell-Tipton's "Sonata Heroic" for piano, a work molded on magnificently large lines and executed in a manner commensurate with the design. Campbell-Tipton adopts the one movement form of Liszt, and also in his piano idiom and harmonic scheme reminds one forcibly of the greatest composer among the pianists. The "Sonata Heroic" tells its tale in short, direct phrases, mostly dramatic, but not unmindful of the lyrical episodes necessary for the sake of variety and contrast. These episodes, however, seem to be developed out of the general scheme of the work and introduce themselves naturally between the more rugged sections, instead of being merely the voluntary so called "second subject" of a machine made sonata. The title "Heroic" does not prevent Campbell-Tipton from wandering over a large variety of moods, just as Beethoven did not disdain to run the whole emotional gamut in his "Eroica," from funereal chant to gayest of scherzo strains. And Richard Strauss, too, in his "Heldenleben" ("Life of a Hero") made his protagonist not only fight, but also weep and laugh and love, and do all the other things which are human even with heroes. I do not know whether Campbell-Tipton built up his sonata on a "program," or whether the music formed itself first and then suggested the title. That is immaterial, however, for from first to last the work grips the intelligent player and listener through sheer musical and melodic power. The opening theme remains in the memory because of its terseness, ruggedness and distinctive rhythm. There follows immediately an interlude of climbing harmonic progressions as bold in scope and color as one of the Chopin flights. A restatement of the main theme, less austere in tone, leads over to a martial episode that has all the clang and clatter of a militant cavalcade. Broad, surging intervals and double notes form the basis of the second section, which culminates in a short chord cadenza, and soon afterward returns to the heroic opening phrase.

But it is not the purpose of this little review to trace the entire technical construction of Campbell-Tipton's interesting sonata. Pianists must play the

work in order to appreciate its many beauties, and listeners must hear it several times before they will be able to change respect into real liking. By this I mean to say that Campbell-Tipton does not wear his musical heart on his sleeve. He is a modern of the moderns, and makes use of every resource known to post-Lisztian methods of musical expression. Therefore it is necessary sometimes in the "Sonata Heroic" to seek the melodic germ in the elaborate setting which surrounds it. But the germ is always there, and in that one respect our composer differs essentially from several other far famed moderns. The "Sonata Heroic" should spur the ardor and intelligence of concert pianists—fortunately its tremendous technics place it beyond the reach of the amateur. I am almost afraid to say, in conclusion, that Campbell-Tipton is an American. I suppose that will settle the fate of the work forever so far as public performance is concerned. Who will prove me wrong?

Other publications from the Wa-Wan Press which I have seen recently are Carlos Troyer's unique "Ghost Dance of the Zunis," Harvey Worthington Loomis' "Carmen"-tinged intermezzo from "The Tragedy of Death"—really a most beautiful and atmospheric piece of music, Arthur Farwell's impressive and well made fantasy "The Domain of Hurakan," and the same composer's "Toward the Dream," a symbolistic study of subtle harmonic impressions, developed into a fine climactic finale. Henry F. Gilbert's "Negro Episode" is a sprightly little piano conceit of fascinating rhythm. Edward Burlingame Hill contributes a lugubrious morceau, "At the Grave of a Hero." Arthur Shepherd's "Mazourka" is a concert number of some difficulty, that reveals thorough musicianship. John Beach's "Intermezzo" is a splendid wrist study when taken at a tempo faster than the indicated allegretto. Of the newest songs published by the Wa-Wan Press, the ones I liked best are two by Gena Branscombe, "Serenade" and "What Are We Two?" The melodies are spontaneous and the piano setting shows good taste and harmonious skill. "Moanin' Dove," a negro "spiritual," and "The Hours of Grief," a Spanish-American folksong, both harmonized by Arthur Farwell, should also prove interesting to singers in search of something exotic and different from the standard repertory. If you are a supporter of American music, and do not already receive the Wa-Wan publications, become a subscriber at once and enroll yourself among the immortals, obscure and unsung, but earnest and useful.

David Bispham said this in a Broadway Magazine interview: "As matters stand now, I am pretty well convinced that if an opera, not too familiar to the public, and presumably French or German, were rendered in Japanese, not a dozen in the audience would be aware of it. It is well known that the

chorus of many a grand opera is sung in one language while the principals are singing in another. As yet this sort of a performance has given no aggressive signs of disturbing our music loving patrons of the opera." That reminds me of the story which a celebrated tenor tells about a memorable evening at the Metropolitan when he was singing in Italian and used one beautiful phrase in the rousing duet to convey to his partner the words: "There's a devil—tra la la—of a—a—a—devil of a draft here—tra la la." "Ah—ah—yes," answered the soprano, on the two high notes which ended the duet, and the thunderous applause of the enchanted audience stopped further vocal conversation.

Veron's advice is worthy of consideration: "The only way to explain a sonata is to play it."

The Brooklyn Daily Eagle is hot on the trail of E. F. Benson, Wagner panegyrist. Mr. Benson has written a romance called "The Valkyries," founded on the theme of Wagner's "Die Walküre."

Mr. Benson: "The scale of the original is so huge, so big with passion, so set in the riot of storm clouds and elemental forces, that perhaps it can only be conveyed to the mind as Wagner conveyed it, through such sonorous musical interpretations as he alone is capable of giving us."

Brooklyn Eagle: "Not at all, not at all. There is nothing in the world more huge, big with passion, set in the riot of elemental forces, &c., than the tying of a tin can to the tail of a cat. The critic in art, like the small boy in the back alley, looks on with a cold and calculating eye, heedless of the trombones. One knows enough of Mr. Benson to believe that he is a scrupulous writer, and therefore to take for granted that his 'romance' is a proper rendering of the story written by this musical man Wagner as the interpretation of his fascinating, but deafening, noise. The reviewer—I, for that matter—happened to have heard the music. I was loitering around Paris one night when I saw a big and rather imposing building near my hotel, called L'Opéra. Having exhausted the more attractive music halls, I dropped in and was much annoyed at being charged 5 francs for a seat somewhere near the ceiling. I turned my back to the stage, shut my eyes and listened. It was pandemonium let loose. However, there was a recurrent understrain which lingers in my memory yet. For that reason I am not wishing to deny that this man Wagner had some method in his madness. Now, I am glad to find that this same man has written a book. It enables me to criticise him."

Mr. Benson: "Now, Fricka, though she was Wotan's wife, was not the companion of his heart, for she was cold and hard of nature, and nought that was human beat in her bosom. And by the great human heart of Wotan, in whose nostrils love was the breath of life, this wife of his was honored indeed and much feared, but it was not to her he

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whispered at dark, nor told the secret troubles and joys of his soul."

Brooklyn Eagle: "Why rave about the almighty symbolism of Mr. Wagner's novels? He was a mere man like the rest of us, and married to a shrew; detested her cordially, and, realizing that it was more the marriage law than the woman who kept his soul in unrest, he advocated free love even to the extreme exaggeration of this story."

Mr. Benson (Wotan to Fricka): "Wife, is there nought left for us to learn? Thou knowest that between the two there burns the authentic fire of love. It has happened. Siegmund and Sieglinde have so loved. Therefore, as I do, bless their union and blame them not. It is springtime, too."

Brooklyn Eagle: "Mrs. Wotan then delivers herself of the regular tirade which all henpecked husbands are accustomed to."

Mr. Benson: "Wotan answered her not at once, for indeed there is no use in answering an angry woman, and he knew well that there were certain things that Fricka would never know. For her mind moved not from that little circle in which it was wont to go round, and all that had not happened, but which was still among the unfound things of the world, was outside her understanding."

Brooklyn Eagle: "Now, although the unhallowed birth of Siegfried may have some explicable significance in the symbolism of the 'Nibelungen Lied,' any ordinary skeptic can see that Wotan is simply voicing the humble domestic experience of poor Wagner. Wagner was an educated man—a man, that is, who viewed all things in the light of broad, environing philosophy. He married an uneducated woman—his housekeeper, probably. Such a marriage—theoretically so convenient—is in practice said to be the most reliable mantrap set by the hostile gods to trip the divinity of genius. The expression, 'Her mind moved not from the little circle in which it was wont to go round,' sums up the cause of the incompatibility. The far reaching intellect is forever clashing with the stubby but infrangible little pots of bourgeois propriety. Why does not the golden vessel fly entirely away from the sullen, obstinate channels where float, unsinkable, the stubborn little clay pots of rustic superstitions? Because, ultimately, of the marriage law, with its threat of alimony proceedings and newspaper scandal. Alas, Wagner could no more escape Minna, Shakespeare could no more escape Ann

Hathaway, than one chip can separate itself from another in the eternal merry-go-round of the Niagara whirlpool."

And in conclusion the Eagle swoops down on the image which Wagner's adorers have set up, and screams the following: "Genius is very human, far more welded with human listlessness than mediocrity, so safely cultivated on traditional discipline. The man who has felt the fascination of Wagner's music becomes tired with those who, like Mr. Benson, would call Wagner's libretto divine. When Wagner set his pen to paper he proceeded to betray his divinity by egregiously displaying his humanity; the humanity of the henpecked husband." Now, that should finish Wagner for good and all. His name is in print much too often.

"Wagner copied all his own scores before he became rich and famous." Comic opera composers please note.

A Western paper computes that "there are about 16,000,000 persons in the world who are musical and about 1,600,000,000 who think they are musical." Don't say after this that you were never mentioned in print.

Of all sad words of tongue or pen, the saddest are these: A conservatory of music threatens to move into our building. LEONARD LIEBLING.

SOME writer said recently that all critics are mystical, statistical, egotistical and atavistic. It is really a shame to badger the poor critics so unmercifully. They are doing good everybody and wherever and whenever they can.

THE figures relating to the musical exports for the year ending on June 30 have been issued by the United States Government. The total is only \$3,000,000, not at all a brave showing when the figures connected with other industries are studied.

The Samarooff Season.

OLGA SAMAROFF'S piano tour in the United States this season is developing apace. Manager Francke reports that Madame Samarooff will play three times with the Boston Symphony Orchestra, four times with the Philadelphia Orchestra, on tour, twice with the Choral Symphony Society in St. Louis, and several times in New York, with orchestra, and also in recital.

Mme. Shotwell-Piper's Versatility.

MADAME SHOTWELL-PIPER, who began her professional career two years ago, will make a long tour this season. She has, in addition to a voice of extreme sweetness and unusual dramatic power, a personality that goes far toward explaining her immediate success. As one breezy Western critic remarked last season: "Madame Shotwell-Piper is fine to listen to—fine! But at the same time she is so wonderfully good to look at that the susceptible critic is apt to forget the pleasures that his ears are experiencing in his contemplation of the treat which his eyes are enjoying." Whether or not the average artist cares to have her vocal attainments overshadowed by physical attractiveness is debatable, but the fact remains that Madame Piper is "wonderfully good to look at." Among her other engagements for the coming season is one for twenty-four performances of the Shakespeare cycle, which will be sung by a quartet headed by David Bispham.

Hamlin's New Studio.

SHORTLY before George Hamlin's European visit, this artist built a residence in the neighborhood of the beautiful Chicago University grounds, Chicago. In this house, which Mr. Hamlin is now occupying again, is a large studio capable of seating seventy-five persons, and with a commodious stage arrangement.

After the custom which prevails abroad, Mr. Hamlin will hereafter, while in America, do his teaching in this studio, which possesses, over the "down town" studios, many advantages.

Dudley Buck, Jr., to Leave Brooklyn.

DUDLEY BUCK, JR., has discontinued the Brooklyn studio that he conducted since his return from Europe. He will have his studio at Carnegie Hall, and Mondays and Thursdays will teach private pupils at Miss Dana's School for Girls in Morristown, N. J. Mr. Buck was obliged to abandon his work in Brooklyn, owing to the demand for his time in Manhattan and in Morristown; where he has taught for the past three years. Before he returned to New York from abroad Mr. Buck filled engagements as leading tenor in several European opera houses.

Bispham Champions Goethe.

GOETHE was the father of modern melodrama, according to David Bispham. "At least," declares the famous baritone, "it was he who persuaded the musicians to play between the acts and, finally, to support the actors in any moments of special interest. Many illustrious composers have since his day written incidental music to great plays, notably Mendelssohn's music to 'Midsummer Night's Dream.' But with Richard Strauss' beautiful setting to 'Enoch Arden' the art of combining music and the spoken word achieved a great step forward." Bispham will repeat his successful "Cycle of Great Song Cycles."



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A Personal Announcement By Madame Lillian Nordica

TO AMERICAN VOCAL STUDENTS, TEACHERS AND COMPOSERS:
Because of my desire to encourage American musical composition, and to do the little I can to make American composers and American compositions better known, I wish to offer to all writers of songs living in America three prizes for the best-constructed and most melodious songs—that is:

\$500 for the First Prize
\$300 for the Second Prize
\$200 for the Third Prize

And in order that these offers may be participated in by the largest number I wish to impose as few restrictions as possible upon the character of the songs. Only these:

FIRST: The song should be for a single voice; it may be of any class and for any reasonable range of voice—only it must not exceed 36 bars in length, and be fewer if possible. This is difficult, perhaps, but not impossible, you know, when we remember such songs as: Schubert's "To Sylvia," and his Litany; Schumann's "In the Lovely Month of May," and "Spring Night"; and Robert Franz's "Dedication"—each an immortal song, yet of fewer bars than the limit named.

SECOND: The words accompanying the song may be original or not, so long as permission is secured and is so indicated where copyrighted words are used. These words may be of any character: secular or devotional. Each composer is restricted to the submission of one song—his best.

THIRD: It is essential—and this is important—that the song shall be melodious: shall please the popular ear. This does not mean that it shall not be musically good: on the contrary, it must be good since the popular American vocal taste is higher than many think or believe. But it must be melodious, melodious, melodious, and that I cannot repeat too often.

I throw these awards open to any student, teacher or composer, man or woman, living in the United States—and I will include Canada in the United States for this special purpose. As soon as I can, after the closing date of the competition given below, I shall award the three prizes and send the award to each successful composer. After which I shall give the three songs to the editors of THE LADIES' HOME JOURNAL, who have kindly consented to open their pages to me for this purpose, and the songs will be published in that magazine, in return for which courtesy I have promised the editors that all the rights to the songs shall belong to them. The names of the prize winners will also be announced in THE LADIES' HOME JOURNAL.

As I find much difficulty in securing good American songs for my concert programs I shall be glad to add to my repertoire either one or all of the songs which receive the awards if any such are found to be suited to concert use.

Until January 1, 1906, this competition will remain open, and by and before that date all manuscripts are to be sent to me in care of THE LADIES' HOME JOURNAL, Philadelphia, Pennsylvania.

I sincerely hope this offer may interest all American composers, young and old.

Lillian Nordica

A Supplementary Note

It is a pleasure for the editors of THE LADIES' HOME JOURNAL to cooperate with Madame Nordica in the above gratifying and patriotic offer. And to make Madame Nordica's work for her as simple as possible it is asked that the following rules be clearly understood and followed:

FIRST: All manuscripts must be legibly written in ink (not pencil).

SECOND: No manuscripts must, under any circumstances, be sent rolled: send either flat, or folded once.

THIRD: Full return postage must be inclosed with each manuscript.

FOURTH: Manuscripts and letters must be sent together in one envelope or package—not separately.

FIFTH: Madame Nordica must not be asked to answer questions concerning this competition: she has stated her wishes and conditions clearly.

Brooklyn.

BROOKLYN is waking up! Almost every foreign pianist, violinist and singer who is coming to the United States this season will have one or more appearances in Brooklyn. Calve and her company are to give a matinee at the Baptist Temple election afternoon (November 7). Oscar J. Murray is arranging the details for the Brooklyn concert of the French prima donna.

The Brooklyn Institute music prospectus, just from the printer, promises many unusual evenings. David Bispham and Marie Nichols, in joint recital, will open the Institute season at Association Hall, Thursday night, October 20.

As usual, the orchestral and oratorio concerts are to be given in the Baptist Temple. The dates of the five concerts by the Boston Symphony Orchestra are November 10, December 8, January 12, February 16 and March 16. The soloists are to be Reisenauer, Bauer, Pugno and a violinist and soprano to be announced later. The symphony concerts are to be preceded by lectures, and the lecturers engaged are five musical critics of New York, Brooklyn and Boston, three of them being Henry T. Finck, of the New York Evening Post; Charles M. Skinner, of the Brooklyn Eagle, and Louis C. Elson, of the Boston Advertiser.

Madame Gadski and Ellison van Hoose and a pianist are to give a concert at the Baptist Temple, Friday evening, December 1. Madame Eames and the artists of her company come to Brooklyn, Thursday evening, December 14.

Marie Hall, the English violinist, is to give a recital at Association Hall, Thursday evening, November 16.

Kubelik is to be the attraction Thursday evening, December 28.

The Brooklyn Oratorio Society, under the direction of Walter Henry Hall, will sing "The Messiah" Tuesday evening, December 19.

Some notable engagements after the New Year include two concerts by the New York Symphony Orchestra. Felix Weingartner will conduct the first, February 8, and Walter Damrosch the second, March 1. Joseffy will be the soloist at the second and the soloist for the first will be announced later. Henri Marteau, Jean Gerardy and a pianist are to give a concert February 23. Maud Powell and Ben Davies appear together March 29.

The Olive Mead String Quartet is to have several appearances before the Institute. As in past seasons, there will be chamber music concerts by the older organizations. The Brooklyn Arion and Brooklyn Saengerbund are both to give concerts under Institute auspices in the spring. This is merely an outline of the artistic feasts that we are to have in Brooklyn.

As previously announced, the Savage English Grand Opera Company opens the season at the Montauk Theatre Monday evening, October 2.

Mrs. Stuart Close has resumed her classes in piano at her studio residence, 209 Hancock street. Informal "talks" and musicales will be given the first Friday afternoon of each month from November to April. These occasions will be free to the pupils and their friends.

St. James' Protestant Episcopal Church advertises in a local paper for soprano, alto, tenor and bass for the volunteer choir. The advertisement concludes with this notice: "Only readers and those who will be regular in attendance need apply." How about the minister, the sexton and the organist? Are they also volunteers?

At the Master School of Music, 108 Montague street, the vocal department will begin its second year the third week in October. The faculty is a strong one, all the members being men and women of international renown.

Paul Jones Festival Concert.

SILAS G. PRATT'S Paul Jones spectacular festival concert, in honor of the restoration to American soil of the "Father of the United States Navy" and for the benefit of the Paul Jones monument fund, will open the concert season at Carnegie Hall, Saturday and Sunday nights, September 30 and October 1.

In honor of the victory of peace at Portsmouth and President Roosevelt's glorious achievement, the program opens with the "Anniversary Overture," including the short "Ode to Peace."

Mr. and Mrs. Van Yox will head the quartet of solo singers and sing Mr. Pratt's patriotic song, "Love, Law and Liberty," which has been dedicated to the "Peacemaker President," with a chorus of 500 to assist. The chief attractions of the concert will be the heroic historical illustrated work for orchestra, "Paul Revere's Ride."

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WILLIAM A. WETZELL A PIONEER.

OF all the bloodless fights ever fought, that between commerce and art is the most cruel. Of all of this class none has produced more unknown heroes than that fought to get and to keep music in the public schools of the nation. This in face of an estimate of the value of music far below that of its most necessary and minimum expense.

Among the pioneers who have, so to speak, fought and bled in this cause, none has been more wise, more zealous, more courageous, or more successful than William A. Wetzell, now supervisor of music in the schools of Salt Lake City, Utah.

Born of musical heritage, personally gifted, with the additional mind of the educator, Mr. Wetzell has always been in music work and music teaching. The educative sense demanded two essentials not recognized by the ordinary music teacher—fundamentals and class work. Insisting upon these, he came into prominence first in Illinois, then in Oregon, and lastly in Utah, each locale giving a record of advancement in music and in the career of the young professor.

"All things to all schools for the sake of music," was one of his tactics. As teacher of mathematics in a Utah school, he watched and planned and waited for the musical opportunity. He dropped all ideals and dreams, seized upon the privileged straw showing the way the wind blew toward music, and steadily pushed that way.

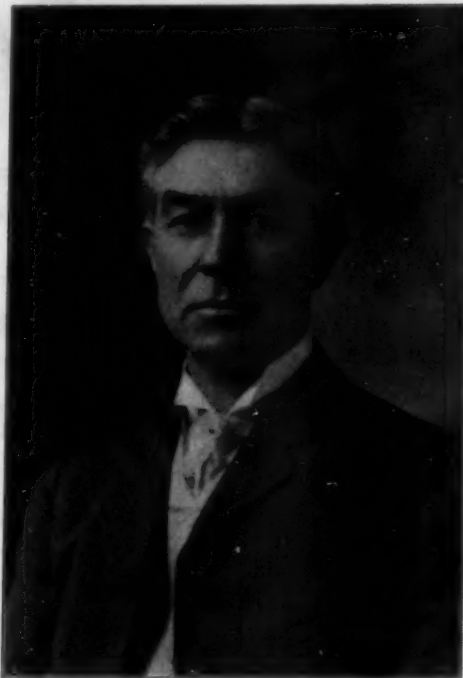
In the early Utah days music was the x of the curriculum. Boys were surly, girls bashful, committeemen in condition of the Spanish court when Columbus spoke of America. To break the ice and open the way to his cherished project, Mr. Wetzell would, if necessary, have ploughed, knit, or cooked with a will.

One day by chance he came upon a boy playing upon a piano. Throwing his mind heavenward in gratitude, he quietly hummed the tune, and so won the lad's confidence and attention. Coaxing his "find" to a school hall piano, he hummed again while the boy played. Like taming birds without looking at them, one by one the timid voices chimed in, gruff, monotone, melodious. But the lips moved at least, and the ice was broken. Today there is no small rivalry as to who shall be admitted to the popular "Boys' Chorus," "500 limited," of which this was the beginning. And the "Boys' Chorus" was the wedge for the music in the schools of Utah.

A simple but systematic course of ear training, with complete elimination of the monotone as result, was the first move. Mr. Wetzell then acquired the abiding conviction that lack of ability to sing is more rare than special physical deformity, as blindness, lameness, &c.

The labor following was self undertaken and supplemental to regular work, but all joy. Mr. Wetzell gradually raised the technic, the feeling, and the result, till children, parents, and finally authorities became interested. He was put in charge of the music of the schools as a special work. From this he mounted by degrees to the post of supervisor, with esteem, encouragement, power to act, and salary.

Salt Lake City has about 70,000 inhabitants, with some 15,000 in the twenty-one schools of the place. During a difficult principalship, Mr. Wetzell managed to keep in touch with the music work by means of meetings with the teachers; fifty-one of these meetings in one year were attended voluntarily. The work done and the educational wisdom of it, in these meetings, would fill a book with helpful suggestion. Results almost immediate crowned the effort; music in the schools of Salt Lake became the fashion and was heard of in the distance. Complete normal courses were next established. They were gladly followed. Teachers became valuable musical specialists, di-



WILLIAM A. WETZELL.

rected in pedagogy, and one of the dreams of Mr. Wetzell's life was fulfilled.

As to the children, nothing either perfunctory or fantastic was attempted. Mr. Wetzell's conception of school music work is embraced in the following:

"It is not the province of music instruction in the public schools to make opera and concert singers, but to raise the plane of thought in regard to music, to avert wrong beginnings and establish right ones, to give children one more source of hold on life and to prepare those especially gifted with talent, in the fundamentals necessary to special instruction."

Following out this conception but one result was possible—the signal success he has achieved. The two departments of instruction and of inspiration, or entertainment, were clearly defined. The plane of school literature was raised to a high grade, but musical knowledge and information took first place. Expositions of results in the Salt Lake City schools have been manifested in remarkable manner, in concerts held in the theatres and Tabernacle, and as presented in a volume at the World's Fair at St. Louis.

With all his zeal and high ideal, the real touchstone by which Mr. Wetzell was enabled to draw men to him was the economy and frugality of his procedure. In one year, for instance, in which the general supply expenditure of the public schools of the city passed \$23,000, the music item, including the supervisor's salary, did not reach \$1,000. One item with a music company was \$10, the same as that for typewriter ribbons alone in the same time. It stands to the credit of Mr. Wetzell's musical intelligence also that the bulk of the balance was spent to keep the pianos in proper tune.

The gist of this whole matter of school music in general, and of that done by Mr. Wetzell in particular, is found in the following remarkable fact—that this year six of the leading music educators of the city sent voluntarily to Mr. Wetzell and to school authorities testimonials as to the value of proper school training in the field of special instruction. Writers of these include professors of music in Utah University, teachers of voice, piano, organ, violin, and even of the small strings.

The greater possibility for correct, graded, and obligatory work in music, where the teacher is not obliged to make his living from the money paid by his pupils, is again effectively shown.

FANNIE EDGAR THOMAS.

Opportunity for Opera Students.

MAX DECSI has solved the problem of opera students, in having allied himself with Van Dyck, the noted Wagnerian tenor, enabling sufficiently prepared pupils to go at once on the European operatic stage. A keen observer, having been active in European cities, he has provided for the dramatic Wagner singer, and also for those who study Italian and French opera. Every student, according to ability, will be provided with a place on a first class European stage. It is recalled that Alice Nielsen went direct from him, then at Kansas City, to the Tivoli Theatre in San Francisco, since which time her career is a matter of record. Van Dyck's influence, his international reputation, is such that Maestro Decsi has in this connection something unique.

William Nelson Burritt in New York.

WILLIAM NELSON BURRITT, of wide renown because of his vocal pupils in the Middle West, after sixteen months' sojourn in Paris, has returned and located in Suite 834, one of the most attractive studios of Carnegie Hall. His residence is 430 West 116th street.

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HOTEL CECIL, LONDON,

September 6, 1905.

ONE of the finest things Mr. Wood has done for a long time is the performance he gave of the "New World" symphony last Wednesday. Not only was his interpretation of the work an ideal one, but he also obtained some magnificent playing from the orchestra. The bewitching and fragrant music of the largo was given with wonderful delicacy, the strings at times being most ethereal. The scherzo and finale also went remarkably well. I have already referred to the fine playing of the strings, and the woodwind, which plays such an important part in this symphony, deserves equal praise, Mr. Fransella's flute playing and Mr. Stanislaus' cor anglais solos being each perfect examples of their art.

And yet, in spite of this fine performance, the symphony, which I account to be one of the most beautiful in modern orchestral literature, was received with very little enthusiasm. True, there was a good deal of applause at the end of the largo, but that was probably on account of the marvelous pianissimos obtained. The British public will always heartily applaud anything played *ppppp* or *fffff*. The fact is, that though there is one section of the Promenade audience really musical, there is another which has a very indiscriminate musical taste.

Another fine performance during the past few days was that given of "Tod und Verklärung" last Tuesday.

One of the novelties Mr. Wood played last week was Franchetti's symphonic impression, "Nella Foresta nera." Franchetti, who is well known on the Continent as an operatic composer, has presented his impressions of the Black Forest in this work, which I cannot say impressed me very favorably. It would not make anyone who had not been to that delectable place long to go there, except for the fact (indicated in the score) that the birds sing very nicely.

The orchestration is very good, but so is everybody else's nowadays. (Even some of the London critics can score

tolerably well for a full band.) The themes, however, struck me as rather unoriginal and uninteresting and singularly inelastic. Here and there in the score were nice patches of "impression," but as a whole the work did not move me to any enthusiasm.

A soloist I heard at Queen's Hall last week deserves mention. That is Mlle. Renée Chemet, a violinist who has a pleasant tone and a vivacious style of playing. Being French, she was exactly suited in Lalo's "Symphonie Espagnole," which she played delightfully.

On Tuesday evening Elsie Horne played Stanford's variations, "Down Among the Dead Men." I wish they were. Miss Horne played very well, though; she is a pupil of Professor Hambourg.

A fine novelty, played on Thursday, was the "Legend," of Jean Sibelius, the gifted Finnish composer, whose works are justly increasing in favor over here. It is entitled "The Swan of Tuonela" and is based on a mystical legend which tells how the kingdom of Tuonela (the Finnish Hades) is surrounded by a rapid, black stream, on which a swan swims majestically, singing a song of life and death. The work, which is quite a short one, is a delicate flight of fancy, and the scoring is as mystical as anything I have heard. By leaving out flutes and clarinets from the score, and making many divisions of the strings, the composer has created a peculiar orchestral timbre, which is skillfully heightened by pianissimo rolls on the big drum, giving exactly the effect of a 32 foot organ pedal stop. The song of the swan is given to the cor anglais, and perhaps the weak point of the work is that this melody does not quite come up to one's ideal of what such a song should be.

Friday we had Strauss' symphony in F minor, an early work, written at the age of twenty. Although it contains none of the Strauss that we know now, yet it is a symphony of which any composer of the same age might be proud.

Mr. Wood has taken to conducting lately with his hands only, in certain works, mostly of small calibre. He did so a few nights ago in the two minuets from Brahms' serenade in D, the result being an exceedingly delicate performance. The method probably does not make a vast deal of difference, but it seems peculiarly suitable to such things as the above mentioned work.

The performances for the next few days are full of interest. Tomorrow Felix Draeseke's "Jubilee" overture will receive its first performance over here, and "Ein Heldenleben" is down for Friday. J. D. Davies' suite of "Miniatures" receives a first London hearing on Saturday. Next week the "Sinfonia Domestica" and Elgar's "Variations" will be played on Wednesday; Beethoven's "Ninth" symphony (omitting the choral part) on Friday; Liszt's "Hungarian Storm March" (new to London) and Lalo's "Norwegian Rhapsody" on Tuesday, and Saint-Saëns' "La Jeunesse d'Hercule" on Thursday.

I notice that tonight there is to be given, at the Liège Exhibition, an orchestral concert of British music. There are seven items on the program, two by Elgar, one by MacKenzie, one by Cowen, one by Arthur Hervey—and two by Julian Clifford! I do not object to any of the first four composers as representing British art, but I do so very decidedly in the case of the last named gentleman, who is a very minor composer indeed. Julian Clifford is a tolerable pianist and an intolerable conductor, who in both capacities labors assiduously to present his compositions to the British public, his wife helping in the good cause by singing his songs. But so far the British public has refused to take to these immortal works.

I would not have mentioned these things but for the fact that these two pieces of his are in the program, and may give the impression to the people who attend the concert that we have only four composers of anything like front rank.

One hears some funny things at Queen's Hall sometimes. The other evening I overheard two waiters talking in the vestibule, just as the strains of the "Pilgrims' March" in "Tannhäuser" were being thundered out.

First Waiter—Why they are playing "1812"!

Second W. (listening intently)—So they are!

Which reminds me of another Queen's Hall story. It was after Elgar's "Sea Pictures" had been sung.

First Dear Old Lady (to another D. O. L. in stalls)—What beautiful songs these foreigners write!

Second D. O. L. (consulting program)—Elgar? Let me see—he's the Norwegian composer, isn't he?

The two choral novelties by Ivor Atkins and Dr. Herbert Brewer, which are to be given at the Worcester Festival next week, have just been published by Messrs. Novello & Co. That by Mr. Atkins, the gifted organist of Worcester Cathedral, is entitled "A Hymn of Faith," and I am looking forward to hearing it. Elgar has assisted Mr. Atkins in arranging the libretto of the work. By the way, the former

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For Managers

For Publishers

is getting to be quite a literary man; he has written a preface to a book on singing just published.

Sir Edward is to receive the freedom of Worcester during the festival. The honor will be conferred upon the composer at a civic festivity, at which the parchment, enclosed in a casket, will be handed to him. He was born at Broadheath, three miles from Worcester town, and resided in the latter place from his boyhood until 1889.

The London Symphony Orchestra made its first appearance this season at Queen's Hall on Sunday night, at the National Sunday League's concert. Dr. Cowen conducted and Mozart's G minor symphony was on the program. On the 17th the National Sunday League will give a performance of the "Hymn of Praise" and "Peace, Perfect Peace," from Elgar's "Coronation Ode," and the secretary of the society is arranging some operatic performances for Sunday evenings, to take place at the Alhambra.

I understand that the London Symphony Orchestra is going to pay a visit to Paris soon, to give a series of concerts under Signor Campanini's direction.

Mark Hambourg's tour in South Africa is already a tremendous success. A message has been received in London from his agents saying that he has met with a most enthusiastic reception, and that the receipts are surpassing all expectations, a most satisfactory state of affairs. Both the press and the public are unanimous in their praise of Hambourg's playing, which was only what one expected.

In my last letter I referred briefly to the new Hambourg Conservatoire. The prospectus has now been issued; the patrons and honorary examiners are Paderewski, Leschetizky, Mark Hambourg and Ysaye.

The director is Michael Hambourg, who has a big staff of professors under him, as follows: Piano, Michael Hambourg, Alexander Hambourg, Miss Galia Hambourg and Ivan Hambourg; violin, Ian Hambourg, M. Zacharevitch and Winifred Bauer; singing, Henry J. Wood and Horatio Connell; violoncello, Boris Hambourg and Herbert Walenn; sight reading and accompaniments, Charlton Keith; ensemble class, Michael Hambourg, Ian Hambourg and Boris Hambourg.

Karl Klein, the gifted young American violinist, is, I hear, to play in London soon. He will be heard at an orchestral concert at Queen's Hall on November 14, when Mr. Wood will conduct the program, including the Tchaikowsky concerto, Lalo's "Symphony Espagnole" and Guiraud's "Caprice."

Mr. Wood has engaged Mr. Klein for one of the Sunday Concert Society's concerts, and the young virtuoso will also give two recitals.

At present Mr. Klein is in London with his father, Bruno Oscar Klein, the composer. Earlier in the summer he was on the Continent studying with Ysaye. Before appearing in London Karl Klein will play in Leipzig, the Brahms and Tchaikowsky concertos being on the program. After his appearances in the metropolis he will be heard in Berlin.

KANSAS CITY.

KANSAS CITY, September 11, 1905.

PROF. W. H. LEIB, a veteran chorus master and conductor, will establish a studio in Kansas City for fall and winter work. He makes a special business of conducting festivals. He has recently filled engagements at Guthrie, Okla., Fort Smith, Ark., and Independence, Kan. He scored a success at the Kansas City Musical Festival in Convention Hall two years ago.

The eighth of the second series of Lawrence W. Robbins' free organ recitals was given in the First Christian Church last night. Miss Alle Barbee, soprano, and Jesse Crump, baritone, were the assisting soloists. The organ numbers, included a fantasia and choral by Smart, an andantino by Lemare and De la Tombelle's pontifical march.

New Songs by Huhn.

TWO new sacred songs by Bruno Huhn and three secular songs by the same composer have just come from the press. The sacred songs, for low voice, are "A Song of Praise," in D major, and "A Song of Faith," in A minor, are settings from the Ninth and Thirteenth Psalms. The titles of the other songs are "I Mind the Day," for high and low voice; "Love's Philosophy," for high and low voice, and "Till I Wake," for medium voice. Mr. Huhn's skill and inventive fancy are shown in these admirable compositions. The poems for the three secular songs are by Moira O'Neill, Shelley and Lawrence Hope.

European Debuts for Americans.

RUDOLPH ARONSON, the well known manager, has just arrived in Paris after several months' tour, during which he had occasion to visit the principal musical centres of Europe, meeting numberless musicians, all striving for "an opening."

After thorough consideration Mr. Aronson has developed a plan for advancing American musical talent that should have the warm support of all music lovers in the United States as well as in Europe.

His project is not to educate American students, but it begins where education leaves off and at the point where so many talented musicians are compelled, despite their talents, years of hard work and possible privation, to drop back and sink out of sight with the goal in reach. It is well known that the success of a musician depends upon the debut at some European centre, and this debut costs money. Ofttimes is it the barrier between failure and a successful career.

Without the éclat of such a debut (to say nothing of the recognition it brings), no manager of repute will undertake the direction of an artist.

It is then at this point that the great number of American students, the majority well equipped for public careers, fail. They lack the financial means to take the next essential step.

With this idea is formed the Société Musicale Internationale, a semi-philanthropy. From the funds subscribed, a number of concerts will be given annually in

Paris, London, Berlin, Vienna and Milan, where those American students, judged worthy and sufficiently talented will be given, without any charge whatsoever, an opportunity to make their debuts under the most favorable auspices.

The preliminary arrangements and the management of the concerts will be under the direction of Mr. Aronson.

Offices of the Société Musicale Internationale are at No. 4 Rue Tronchet (Boulevard de la Madeleine), Paris, to which all communications should be addressed.

D.-H.

The Arens Vocal Studio.

FRANZ X. ARENS, the distinguished voice teacher, has reopened his studio, 305 Fifth avenue, for the fall term. He reports having made considerable progress this summer with his forthcoming book, "Twenty Lectures on Voice Culture and Vocal Pedagogy." He hopes to publish it in the course of the ensuing year.

Evelyn Hurley has been appointed contralto soloist in the First M. E. Church in Portland, Ore. In addition she has received a call to the Willamette University at Salem, Ore., as principal of the vocal department. This is the third appointment of an Arens pupil to a responsible teachers' position this summer, the other two engagements having been concluded with Wells College, Aurora, N. Y., and Brenau College, Ga. These appointments, better than all else, attest to the thoroughness of the equipment for such responsible and lucrative positions, received at the Arens studio.

From the Severn Studio.

NELLIE VESTA, prima donna of the Manhattan Opera Company, and pupil of Mrs. Edmund Severn, has returned to New York after a successful three months' engagement in Elmira. Miss Vesta appeared in twelve different operas, "Boccaccio," "Iolanthe," "Bohemian Girl," "Mocking Bird," &c., and received most flattering press notices.

Miss Vesta was immediately engaged, upon her return here, for the "Wizard of Oz," and will be seen as Dorothy at the Harlem Opera House next week.

Among the new pupils at the Severn studio this season is Marie Connelly, of Elmira, who has an exceptional contralto voice. The season is opening well for both Mr. and Mrs. Severn, and a large number of pupils have been booked.

Bernhard Stavenhagen will be the leader of the Kiel Festival in 1906.

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PARIS, SEPTEMBER 4, 1906.)

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

BEYOND doubt the cable will have flashed the news of the celebrated tenor Tamagno's untimely death to THE MUSICAL COURIER readers before this account can reach you. Only the day before a telegram from Rome informed us that a consultation had again taken place among the physicians in attendance, and a bulletin, which proved to be the last, was issued confirming the fact that a slight but steady change for the better had taken place in the condition of the great singer, though his faculties were undoubtedly weakened. On Thursday morning last he died, just when his relatives were beginning to hope that he might recover.

Francesco Tamagno was fifty-five years of age, and his reputation was world wide. Strangely enough, his early experiences did not give promise of the brilliant future which was to be his. At the Conservatoire of Turin, where he first studied, he was considered a mediocre singer, and a place outside the chorus was not expected for him. After some months he left the theatre in a state of profound discouragement and became a soldier, and only the strongest representations of his friends induced him to try his fortune again in musical studies at Milan. In 1873 he made his début at Palermo, where the really fine qualities of his voice were at once apparent. Ten years later he was famous, not only in Italy, but throughout all Europe.

The greatest success of his career was undoubtedly the role of Verdi's Otello, which he created at La Scala, in Milan, on February 5, 1887, together with Victor Maurel and Madame Pentaleoni. The powerfully conceived character of the Moor suited Tamagno's voice and temperament, although his critics accused him, not without reason, of depending too much on Rossini's precept "Della voce, della voce ed ancora della voce"—"The voice, and again the voice, and always the voice." But this voice was magnificent, and its successes were repeated in "The Huguenots," "Trovatore," "Aida" and "Le Prophète." He had enthusiastic admirers in the United States, where he was the first tenor to receive \$1,600 for single engagements.

Tamagno was not spoiled by his successes. He was of humble origin, and from his youth upward his habits were simple and frugal, his detractors (for every great man has detractors) even accusing him of pushing the virtue of economy to extremes.

A touching incident is recorded of the last moments of the great tenor. As he seemed to be improving, he was allowed to receive the visit of a friend whom he had

known all his life—the barrister Nasi. His emotion at sight of this dear friend brought on a syncope which put an end to his life within two hours.

An enormous number of telegrams have been received by the family of the deceased tenor, one of them being from Victor Maurel, who appeared with him in "Otello." It was expected that Signor Tamagno would have left some instructions in his will respecting his funeral, but his lawyer has not found any such. Neither is it known who has inherited his fortune, which he himself estimated at some 8,000,000 francs (\$1,600,000). It is almost certain, however, that his heir will be his daughter Margherita, for whom he had an extreme affection.

Tamagno died at his Villa Margherita in Varese, Lombardy. After lying in state the remains will be removed for interment to Turin.

The Association of French Artists has sent a telegram, of which the following is a translation, to the relatives of the late Signor Tamagno:

"The committee of the Association of French Artists send sincere sympathy to you and your family in the sad loss you have sustained—a loss as well to the whole lyric world."

This telegram was signed "Coquelin, the younger, vice president of the association."

When Tamagno was in Paris about eight years ago he amused himself by collecting autographs. One day a visitor found him engaged in arranging a number of papers which he rolled in a large piece of white ribbon. "Do you know what these are?" he said. "They are autographs of distinguished people, and I collect them for my daughter, who will reproduce them in embroidery on this piece of silk." He unrolled the silk and the names of the following were to be seen, copied in embroidery: Mme. Rose Caron, Melba, Sibyl Sanderson, Marie van Zandt, &c. Another fancy work was devoted to dramatic artists, and had Duse's autograph embroidered in one corner, and Sarah Bernhardt's was already partly sketched. A third piece of material bore the names of François Coppée, Emile Zola, Victorien Sardou, Jules Lemaitre, Maurice Donnay and Octave Mirbeau.

This collection is probably not yet finished, and Margherita Tamagno, now Mme. Alfredo Talamana, will most likely have many more illustrious names to put in on her silken autograph album.

Mr. Rousselière, the tenor, has been engaged for the Opera in New York, where he will make his first appearance in November, 1906. Owing to a fortunate understanding with Mr. Gailhard Mr. Rousselière will remain

attached to the Paris Opéra, where he appears during seven months of the year. "Damnation of Faust," as staged by Raoul Gunsbourg at Monte Carlo, is to be brought out at the Metropolitan, probably a year hence.

A competition in musical composition (Crescent Foundation) has been opened until March 31, 1906. The scores will be received by the Direction of Fine Arts, 3 Rue de Valois, up to March 31, 1906. A prize of 20,000 francs and an allowance of 1,500 francs for cost of copying will be awarded to the first successful competitor, and prizes of 4,000 francs for a symphony or an orchestral suite, and 10,000 francs for a poetic symphony with soli and chorus. Other prizes and honorable mentions may be otherwise decided on by the jury. All information can be obtained regarding these competitions by writing to the Direction des Beaux-Arts (Bureau des Théâtres), 3 Rue de Valois, Paris.

Edouard Mathé has had great success with his pretty opéra comique, "L'Echanson du Roy d'Yvetot," which was performed at Houlgate, conducted by the author. The piece will be played in Paris this winter.

Queen Wilhelmina, of Holland, will confer the decoration of Officer of the Order of Orange-Nassau on Joseph Hollman, the well known cellist, in commemoration of her birthday.

Baroness Cederström (Mme. Adelina Patti) spent a few days in Paris on her way to England. She will return to Paris this month to sing at a charity concert.

The cast in the "Valkyrie," to be given tonight at the Opéra will include the following: Louise Grandjean, MM. Delmas and Rousselière, Mlles. Hatto and Flahaut, Mr. Nivette, Mmes. Laute, Mathieu, Agussol, Goulancourt, Dupuy, Beauvais, Vincent and Sauvaget.

The Under Secretary of State for the Department of Fine Arts has deputed Edouard Mangin, professor at the Conservatoire, to represent him at the Liege International Musical Congress.

The Opéra Comique made during its last month of the season 201,434 francs, or on an average 6,104 francs per performance. The compositions which brought in most profit were "Chérubin," "Mignon," "Le Jongleur de Notre Dame," "La Cabrera," and "La Traviata."

Some time ago a correspondent writing from Rome spoke of the sad condition of Juliet's tomb, as well as that of her ancestral home. A native of Verona writes to a Parisian journal to deny the accuracy of this statement. He says that whatever may be the state of the house, the tomb has been placed under protection, being watched by a sentinel and kept in preservation by means of voluntary offerings from visitors. It only remains to be proved now that the tomb is authentic.

Yesterday's fine weather attracted thousands of people to the concerts militaires in the gardens of the Tuileries, the Palais Royal, Jardin des Plantes, Passy and the Parks Monceau, Monsouris and Buttes-Chaumont.

I hear from Rome that a niece of the Pope, Adelaida Sarto, daughter of His Holiness' brother, Angelo Sarto, died last week at Rivalta, near Mantua. The Pope was

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WILL RESUME TEACHING SEPTEMBER 25.

much affected by her death, and held no reception during the day.

Under the heading of "America Captures the Musical World," the American Register says there is anything but a bright outlook for the musical season in London this autumn, for the pick of the musical world has been captured by astute American agents.

Germany will be even a greater sufferer than England. She has been literally drained of singers and pianists.

Nothing can stop the exodus, for America is willing to pay twice the price offered by England for pianists, violinists and singers, and more than twice the price offered by Germany. What are we going to do about it ever here?

Rudolph Aronson, who has just arranged with Joseph Hollman, the famous 'cellist, to manage his tour in the United States and Canada, from January 15, 1906 (following his engagement with the Emma Eames Concert Company), writes me that this arrangement will in no way conflict with carrying out his plans relative to the "Société Musicale Internationale," referred to in another part of THE MUSICAL COURIER.

Mr. and Mrs. Frank King Clark have returned from Munich, where they enjoyed the superb performances of Wagner operas.

They brought with them a fine collection of "steins" and beer mugs, the appropriate inscriptions and high art decorations of which are very interesting.

Mr. Clark resumed teaching immediately.

Virginia Baille, the pianist and teacher, and her pupil, Rachel M. Dunn, both of whom have been enlarging their repertoire in Paris under the tuition of Wager Swayne, the well known teacher, have now returned to New York.

Mrs. Rollie Borden-Low, the American soprano, and her mother, Mrs. Borden-Carter, will leave Paris for their New York home on Saturday, the 9th inst.

Before quitting Paris Mrs. Borden-Low will give a song recital at the Salle Aeolian on Thursday evening.

DELMA-HEIDE.

The Virgil Piano School.

THE opening days of the Virgil Piano School, located at 19 West Sixteenth street, are the entire week of the 18th of September. Last year proved the most prosperous season this school has ever had, and, judging from the outlook and the numerous applications already received, this year will prove even more busy and prosperous. All of the teachers have been retained and John H. Stephens, formerly connected with the Agnes Scott Institute, of Decatur, Ga., has been added to the staff and several of the advanced pupils will be taken in as assistant teachers.

Mrs. Virgil, who has been at the head of this school for nearly twenty years, has already planned a number of concerts to be given in New York, Brooklyn and surrounding towns by some of the talented players of the school. These players are not simply good pupil players; they are young concert players whose training and talents have especially fitted them for public performance. Their musical interpretations and brilliant playing will be as enjoyable to the public as that of artists. Aside from the playing, this "school that makes players" offers several specially attractive courses for teachers who wish to avail themselves of a thoroughly practical and reliable method which will both benefit their own playing and give them the ability to become capable and satisfactory teachers.

Marie Hall and Her Fiddle.

THERE is a singularly personal magnetism, amounting almost to psychological isolation, attached to many of Marie Hall's public appearances. She feels the attraction of a sympathetic audience, in common with all great players, but she is also vividly conscious of an interchange of their feeling, and especially when musical friends are present without her cognizance.

Traveling as Miss Hall has been doing for the past six weeks, six or seven hours a day, even in the comfortable privacy of her own car, her fragile appearance hardly warrants the belief that she can battle with the strain of nightly recitals for many months together. Her health is, nevertheless, excellent, thanks to a sound constitution and good common sense. Her hours of relaxation are chiefly spent with the poets, Byron and Shelley, more or less superseded just at present by Stevenson and Meredith. If she

has a hobby it is, perhaps, a penchant for long rides on the top of omnibuses, and there is just a spice of girlish roguishness in her reticence on the mystery surrounding the \$8,000 "Strad," which was once the favored instrument of Paganini, and lately of a Continental royal family, without anyone being allowed to use it until it came into her hands.

For her American debut, Henry Wolfsohn has arranged that Miss Hall will make her first appearance in a special orchestral concert in Carnegie Hall, Wednesday evening, November 8.

Hugo Heermann's Tour.

HUGO HEERMANN will arrive in San Francisco the first week in October from Australia, where he has been concertizing with extraordinary success since July last. He will open his fall tour October 12, when he is to give the first of a series of recitals, after which he will visit other cities on the Coast and in the Middle West, coming East about the first week in November. He will remain in this part of the country until the middle of December, when he will sail for Europe.

Witherspoon's New York Recital.

HERBERT WITHERSPOON opens his season at the Worcester Festival this week, where he is to be heard in two concerts. An early event of importance in New York will be Mr. Witherspoon's song recital in Mendelssohn Hall, Thursday afternoon, November 16, when he will repeat his London program. His triumph abroad has enhanced his reputation in this country, and an even greater demand is being made for his services at the present than has been the case at any time during his entire career. For oratorio and song recitals especially is Mr. Witherspoon in demand.

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NEW YORK

MARIE NICHOLS, Violinist,





OCEAN GROVE, September 16, 1905.

THE musical season at Ocean Grove has been the most successful ever known, and now, the director, Tali Esen Morgan, is turning his attention to his winter enterprises:

1. The New York Music Academy.
2. Correspondence School of Music.
3. The Concert Artists' Bureau.
4. The New York Festival Chorus.
5. The New York Festival Orchestra.
6. The Pittsburg Festival Chorus.

The New York Music Academy is not a new thought, but the outcome of years of planning by Mr. Morgan. He has had so many applicants for lessons on instruments and voice that he has finally decided to open a complete school for all musical departments. He has already secured some of the very best known teachers, and the whole faculty will be made known in a few days. His already large quarters at 1947 Broadway (Sixty-sixth street) have been considerably enlarged by the addition of other studios, and the academy will be ready for active business on the first of October.

The New York Festival Orchestra, which did some admirable work at Ocean Grove during the entire past season, will be maintained in connection with the Music Academy. A feature will be the giving of complete oratorios and other works by orchestra and solo voices for the benefit of the students.

Last season Mr. Morgan opened his Artists' Bureau, and he is now in close touch with every conductor and manager in the United States and Canada. This is not a bureau where every person, good or poor, can join by paying a fee, but a special agency for only a few of the best artists. Mr. Morgan will book Anita Rio, Shanna Cumming, Daniel Beddoe, Theodore Van York, William Harper, Julian Walker and other artists of that standard.

The Correspondence School of Music is the most successful of its class in America. That Mr. Morgan can teach sight singing and musical theory by mail is proven by thousands of voluntary testimonials, and he will be very pleased to mail copies of these letters to anyone who will drop him a postal card. There are two grades of twenty lessons each, the cost of each grade being \$5. One lesson a week is sent to the student and returned to the school for

examination and correction. In this manner pupils receive personal and individual instruction. The most enthusiastic on the roll are the music teachers, who know and appreciate the wonderful work Mr. Morgan is doing in this line.

The New York Festival Chorus will resume rehearsals at the church, 104th street and Broadway, on Thursday evening, October 6. The first work to be taken up will be Mendelssohn's "St. Paul." The chorus will give at least four concerts in Carnegie Hall this winter. At each of these concerts Mr. Morgan will use his New York Festival Orchestra.

Pittsburg is 500 miles from New York; nevertheless, Mr. Morgan goes there to church every Sunday and is back in New York before 9 o'clock Monday morning. Rev. S. Edw. Young, D. D., is the most able and aggressive pastor in Pittsburg, and a strong friendship of many years' standing exists between Mr. Morgan and Dr. Young. To please Dr. Young, Mr. Morgan has for years taken charge of the music of the Second Presbyterian Church, and has formed there a fine volunteer chorus of 100 voices and an orchestra of twenty-two. The chorus holds its rehearsal on Sunday afternoons, from 4 to 6, and then the entire body takes supper together in the dining room of the church. In this way full attendance is secured at the rehearsal, and all seem like one big family. Mr. Morgan resumes his work there next Sunday.

Last winter Mr. Morgan conducted a chorus in Philadelphia, and it is very likely that the work will be continued this winter. The rehearsals will be held on Saturday evening, but the place of meeting has not yet been decided upon.

Two or three classes in sight reading and musical understanding will be formed in New York by Mr. Morgan and taught in person by him. One will be a general class, which usually numbers about 200 students, the tuition fee being \$1 a month. The other classes will be for voice students who have a desire to become readers very quickly. These will meet at Mr. Morgan's studios during the daytime. The tuition fees for these will, of course, be higher.

The plans for Ocean Grove for next season include a ten day musical festival on a larger scale than ever before attempted in this country. During the past summer

the audiences numbered from 7,000 to 10,000 people at each of the concerts. The choruses at the "Messiah" and "Elijah" performances numbered over 700. It was agreed by all musicians present that better renditions of these works were never heard in this country.

MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, MINN., September 15, 1905.

THE Apollo Club, under the direction of H. S. Woodruff, is preparing for the season's work. The rehearsals have begun, and the members enter into the work with enthusiasm. The three concerts will be given at the First Baptist Church, and the announcement of the dates of the concert and the artists will soon be made.

Madame Rive-King will give two piano recitals in October.

Loretta Dellon, the harpist of the Minneapolis Symphony Orchestra, has returned from her vacation to Chicago and Omaha.

The Park Avenue Congregational Church chorus will begin its work again under the direction of Prof. S. H. Morse, with Elvina Chenevet at the organ.

The chorus of the First Baptist Church will resume its work under the leadership of S. C. Gilbert.

The Banda Rossa opened its week's engagement under the direction of Eugenio Sorrentino Monday last. Perosi's "Resurrection of Christ" formed the second part of the program arranged for a quartet of singers and the band. Signora Claparelli sang the part of Mary Magdalen; Signor Nunziato, the Christ; Miss Bonsall, Mary and the First Angel, and Albert Quesnel, Narrator.

C. H. SAVAGE.

Francis Rogers Coming Soon.

FRANCIS ROGERS, the baritone, who is to sing this season under Loudon G. Charlton's direction, is due shortly from England, where he has been adding to his reputation during the past summer. He will be heard in concert and oratorio, and there is every indication that his season will be highly successful.

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THE NEW LOEB INSTITUTE.

(From the Boston Iconoclast.)

THE new Loeb Conservatory in New York, especially endowed, will apparently not become a public benefactor in the cause of the divine art, for those who study there will have to pay as much, if not more than in the other institutes of musical learning already established, if the following "tale of woe" in the shape of a letter to the editor of a prominent New York daily is true, as it undoubtedly is. The letter is signed "Father," who says:

"Mr. James Loeb recently set aside the sum of \$500,000, the income from which was to endow in the city of New York a school of music conducted on academic lines. The apparent intention of the generous donor was to give students of music an opportunity to receive the best instruction at such low rates of tuition as would be possible only in an institution liberally endowed.

"The new school was organized under a charter granted by the board of regents of the University of the State of New York on June 27, 1904, and it will begin operations in this city next month under the direction of Frank Damosch, with the high sounding title, Institute of Musical Art of the City of New York.

"Having a talented daughter of fourteen to whom I wish to give a musical education, and enjoying myself only a modest income, I hailed with keen satisfaction the preliminary announcements of Mr. Loeb's public spirited enterprise. Here, I thought, is the opportunity my daughter wanted. She was assured a splendid musical education and the best teachers, at only a nominal cost, conditions heretofore possible only in Europe.

"Judge, therefore, of my surprise, not to say consternation, when on examining the prospectus of the Institute of Musical Art, I fail to find that students benefit in the slightest degree from Mr. Loeb's gift, but that, on the contrary, the terms at the Institute are at least 25 per cent. higher than at other leading music schools of New York which are not endowed.

"As far as the prospectus of the institute can be understood, the only persons who will directly benefit from Mr. Loeb's generosity will be those to whom the management of the new school has been entrusted. The prospectus reads rather disingenuously: 'Besides the assured income from this fund (Mr. Loeb's \$500,000) the trustees have a subscription for a series of years of \$4,000 per annum and an ample guarantee fund, so that operations will begin without apprehension of those considerations which ordinarily turn the thoughts of well intentioned men from art to money.'

"If the above means anything it means simply that if the fees of students fail to pay expenses the salary of the director and the salaries of the teachers are amply assured by the money already in bank. The would-be student seeks his advantage in vain. Terms are higher and faculty weaker than elsewhere. Where then does the 'endowment' come in?"

Well, "Father," the endowment apparently comes in just where most of them do, that is to give good berths to a few on the inside. Conservatories are run to make money like other business propositions, and while not an artistic benefit such conditions are legitimate and must be expected, until those in European countries prevail over on this side of the big pond, which may some day, but not this year. Meanwhile we must take all such institutions for what they are worth, for better or for worse.

MEPHISTO.

Ysaie Compliments Marie Nichols.

A WARM admirer of Marie Nichols, the young American violinist, is Ysaie. When Miss Nichols played with the Boston Symphony last season the virtuoso, finding that he was unable to remain over for the concert, asked her to play especially for him the day before. In New York he gave a luncheon in her honor, and sent her a photograph of himself with a complimentary appreciation of her work.

QUESTIONS AND ANSWERS.

Stojowski and Moszkowski.

September 11, 1905.

To The Musical Courier:

Would you kindly let me know through the columns of your valuable paper whether Signor Stojowski has arrived in New York yet. Thanking you in advance, I remain,

Yours respectfully,

A. J.

P. S.—Also, is it true that Moszkowski is coming to New York this season?

Stojowski has not yet arrived, to our knowledge. Moszkowski is assuredly not coming to New York this season.

Agnes Petring an Artistic Singer.

ST. LOUIS has many musicians, but none more entitled to the descriptive word "artist" than Agnes Petring, the young soprano, who is quietly and effectively making a reputation for artistic singing. A characteristic of Miss Petring's work is her absolutely perfect enunciation, making it possible, as one critic recently said, "to understand every word at the extreme end of the largest hall." She is bound to make her way wherever she is, whether it be in the East or West, because of her pleasing personality and because she is a singer who can at all times be relied upon.

William J. Falk Resumes Teaching.

WILLIAM J. FALK, the accompanist and teacher of interpretation, has returned to New York and already resumed teaching. Judging by the number of pupils who have asked him to reserve time for them, Mr. Falk expects to be very busy this season. As heretofore, he will be assistant to Oscar Saenger, the well known singing teacher, as well as have charge of his own private classes.

He will continue his opera evenings for his more advanced pupils, they finding them just as interesting as instructive; in these they rehearse ensembles as well as solos from all the standard operas and cantatas.

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CLARENCE EDDY'S MANY TOURS.

CLARENCE EDDY, one of the great concert organists of the world, is to make a flying trip this week to Kansas City, Mo., where on Saturday night he is to dedicate a new three manual organ in the Prospect Christian Church. Early in this month Mr. Eddy returned from a three months' tour to the Pacific Coast. In October he is to make another tour through the Middle West and later is to follow a tour of the principal cities in Canada. Bookings are now being made with churches and individuals for these autumn and winter tours. In the meantime Mr. Eddy will fill engagements in and around New York.

During his long career Mr. Eddy has had many honors in Europe and, being an American, these attentions to him have pleased all his countrymen who take an interest in art. While in Rome several years ago Mr. Eddy was elected a member of the Saint Cecilia Society. Few Americans have received such recognition from this oldest of musical societies. At the time of the election the president of the Saint Cecilia (or Santa Cecilia, as they write it in Rome) said: "We consider ourselves honored in placing his name on our list of members." Count della Valletta (whose critiques over the name of Ippolyte Valletta are among the standards in Italy), said: "That is the man I consider a great artist; a very great artist indeed." Professor de Santis, head of Santa Cecilia's School of Composition and Harmony, said: "His technic is wonderful; his registration I have never heard equaled; his pedaling is phenomenal; his interpretation masterly in every way."

The following are some of Mr. Eddy's recent press criticisms:

Clarence Eddy, the organist, has appeared in concert in Topeka so many times that his reputation is established and his popularity assured. His registration is always masterful, his technic of manual and pedal perfect, and his tempos and rhythms reveal the master mind which has studied thoroughly, thought deeply and completely grasped the composer's subtlest nuances.—Topeka, Kan., State Journal, June 2, 1905.

When one has heard Clarence Eddy, the artist, and met Clarence Eddy, the man, one understands better his almost unique position of the prophet honored in his own country. For over twenty years he has held a leading position among the musicians of America, being accorded everywhere the respect and honor which it is the national inclination, too often, to pay to foreigners alone, and in addition he has won an international fame. He has given concerts on every large organ in the world; knows all the great instruments intimately, is a connoisseur on organ construction and voicing, and an absolute judge of the appointment, tonal quality and mechanical equipment of an instrument. But his musical greatness is not merely a question of virtuosity. He has a complete intellectual grasp of the various schools of musical composition, an amazing knowledge of musical literature, and is one of the broadest musicians of his time, recognizing in the catholicity of his taste the merits of every serious and worthy musical endeavor. The world of music owes almost as much to his artistic generosity as to his genius, for by his eagerness to recognize and assist young, struggling and unknown artists, whether performers or composers, and to exploit and interpret the compositions of the musicians of his own rank, his service to art can hardly be measured.—Topeka, Kan., State Journal, February 18, 1905.

During the past few years Topeka has heard Nordica, Melba, the Thomas Orchestra, the Dam-och Orchestra, several of the world famous bands—and Clarence Eddy. Mr. Eddy gives an entertainment which ranks with those by the best musical stars or organizations.—Topeka, Kan., Daily Herald, June 2, 1905.

Clarence Eddy's organ concert at Plymouth Congregational Church last night was an event of distinct importance in artistic and musical circles. There is only one Eddy, and to Americans it is especially gratifying that he is a son of the soil. Mr. Eddy enjoys the distinction of being one of the greatest organists living. He occupies equal rank with Guilman and Archer, and may be justly termed the Bach of America. Such marvellous control of the organ is hard to comprehend. Under his fingers the various voicings blend and intertwine like the multicolored tones of a great orchestra.

Power, symmetry, bewitching tone color and absolute mastery of the king of instruments are the distinguishing characteristics of his playing.—Wichita, Kan., Daily Beacon, June 3, 1905.

Mr. Eddy is an artist of great repute, and his concert last night fully sustained his wide reputation. This was the opening event of commencement week of Fairmount College. Each succeeding year Fairmount brings to Wichita more men of great note and national reputation. Mr. Eddy is undoubtedly one of the greatest of these.—Wichita, Kan., Eagle, June 3, 1905.

Mr. Eddy played here at the dedication of the organ in the Presbyterian Church ten years ago. To those who had not heard

Mr. Eddy, America's representative organist, is no stranger to Toronto. Musical critics in this city know him as an organist who plays with virility and authority, with a nicety of touch and a soulfulness of interpretation.—Toronto, Canada, Mail and Empire, May 17, 1905.

Bach's fugue in D major and Widor's toccata in F major were the purely technical numbers on the program, and the organist played them with all that finesse of execution which has brought his name to the front as a true virtuoso.

As for Mr. Eddy's powers of interpretation, they are notable throughout America, and their breadth were admirably displayed in Guilman's "Lamentation," which was played with a poetic intensity of feeling thoroughly artistic and highly pleasing.—Toronto, Canada, The News, May 17, 1905.

No finer exponent of the powers of the organ has ever appeared in the capital. * * * Of good physique, fine presence, as conventional as the average gentleman, and with none of the proclivities toward stagey appearance usually affected by musical geniuses, Clarence Eddy deeply impressed his audience. * * * He takes man from humbler to higher flights. This is his power.—Ottawa, Canada, Evening Journal, March 3, 1905.

His playing was marked by the fullness and volume of sound, which showed himself to be a complete master of the instrument. Ottawa, Canada, Free Press, March 3, 1905.

Such a feast of organ music has never been presented in this city before, in the four recitals given by Clarence Eddy, a brilliant exponent of the classics, both ancient and modern. * * * His visit to Winnipeg cannot fail of being helpful to local musicians and to the cause of music generally.—Winnipeg, Manitoba, Daily Tribune, February 25, 1905.

Mr. Eddy is not only a past master of the great technical difficulties of the organ, but displays a delicacy of touch and a depth of feeling to a degree rarely found in an organist.—Winnipeg Telegram, February 21, 1905.

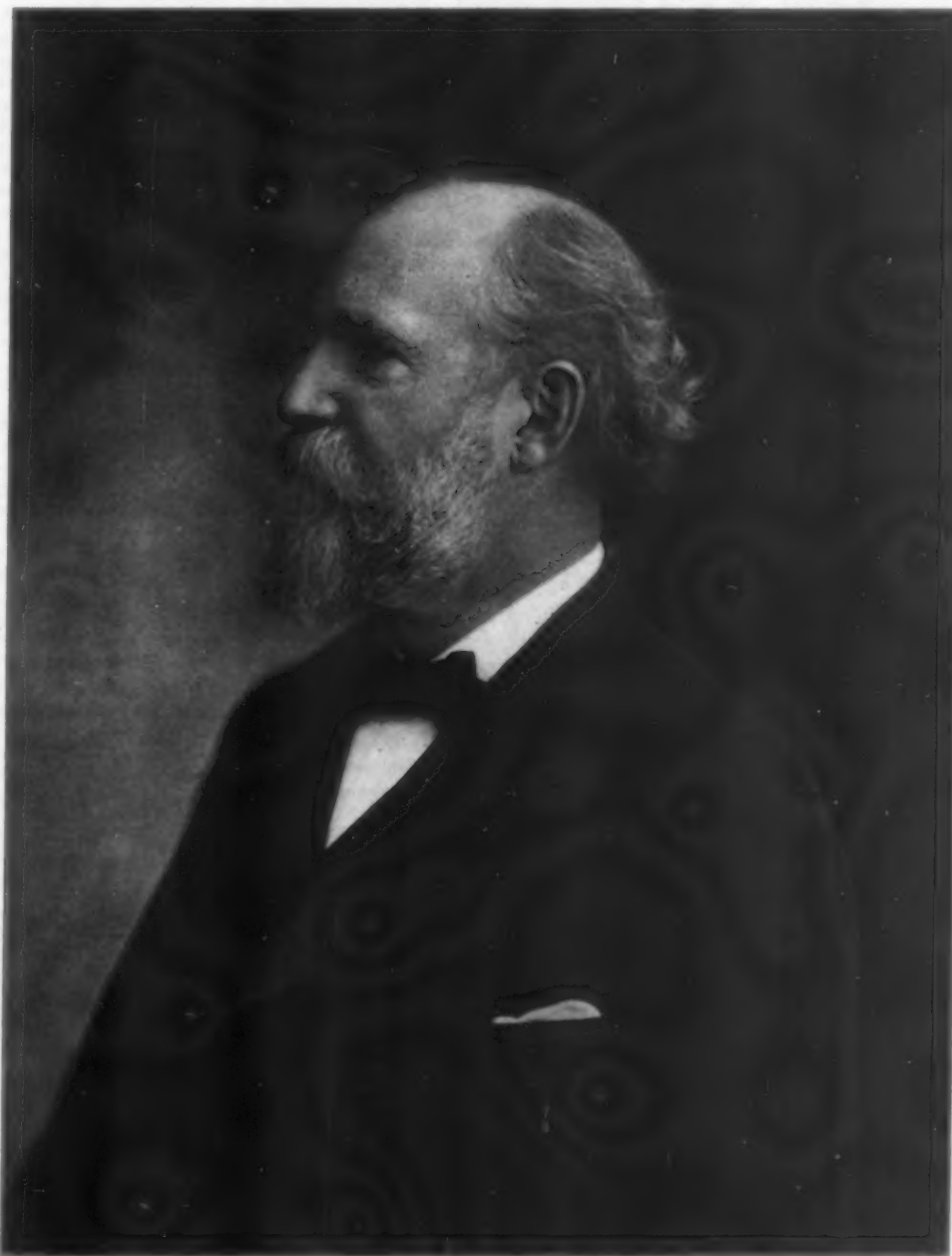
Light and color were transformed into waves of melody at St. Augustine Church last evening before a delighted audience of between seven and eight hundred music lovers, assembled at the first of the two inaugural recitals on the new organ by Clarence Eddy, a past master on the great church instrument.—Winnipeg Free Press, February 21, 1905.

Mr. Eddy is a master of his instrument. There was authority in every phrase, and the presence of a triumphant individuality was felt in each response of the huge instrument to the dictation of an individual conception. It is not often given to a city to hear on successive evenings masters of two such similar and yet dissimilar instruments as the piano and the pipe organ. Paderewski, Monday evening, showed the intimate relation that may be established between the human mind and an assemblage of vibrant strings, and yesterday Mr. Eddy made manifest a similar "entente" between man and a confusion of inanimate pipes, drawing from the resonant tubes all complex sounds, from the tenderness of the human voice to the roar of nature in cataclysm.—New Orleans Times-Democrat, January 18, 1905.

Of the wonderful art of this master of the emperor of instruments nothing can be said that would not detract from its own perfection. That Mr. Eddy has played and been received with universal praise in Vienna, in London, in Paris, in Rome, and in all the other centres of the musical world, says much, but how utterly inadequate words are to say what more should be said one realizes who has heard.—New Orleans Daily Picayune, January 18, 1905.

The most noticeable feature of Mr. Eddy's virtuosity was his remarkable pedaling, which at once astounded and delighted the many organ students present. * * * Mr. Eddy displayed the greatest skill and taste in registration, some of his effects being surprisingly beautiful.—Toledo, Ohio, Daily Blade, December 22, 1904.

Mr. Eddy's touch is something to be studied by all organ players, and, if possible, imitated. It is not only firm, but possesses a legato that is most beautiful. * * * The chopiness of nearly all organ players is all too often painful to listen to, but Mr. Eddy's legato



CLARENCE EDDY.

him before Mr. Eddy's performance last evening was a revelation, displaying, as it did, his wonderful technical skill both on the keyboards and pedals, and at the same time remarkable powers of expression, dignity, pathos, brilliancy, majestic breadth of conception well within his grasp and coming at his call. The program was a most exacting one, demanding a prodigious technic and rare interpretative skill. All who attended the concert last evening must count themselves rarely fortunate in being able to hear one of the greatest of living organists.—Janesville, Wis., Daily Gazette, May 13, 1905.

Mr. Eddy's talent as a concert organist is too well known to need comment, as he has been heard here in recital on several previous occasions. It will be sufficient to say that he rendered his program with the technical facility and musicianly style which have gained him a European as well as an American reputation.—Toronto, Canada, The Globe, May 17, 1905.

was masterly. To listen to it was a lesson in organ playing.—
Toledo, Ohio, Daily Times, December 22, 1904.

The chief attraction was Clarence Eddy, the eminent organist, who played a program that was attractive, and who convinced everyone present of his mastery of the instrument upon which he has made such a high reputation, both in this country and in Europe.

It is not only Mr. Eddy's manual dexterity and his skill in pedaling, but he has such a complete knowledge of the combination of stops that he brings an expression, a volume, and, when needed, a power, out of the organ that places him above other performers on that instrument.—Washington, D. C., Evening Star, December 6, 1904.

E. Presson Miller Regumes.

E PRESSON MILLER, after a short rest in the country, has returned and resumed teaching at his studio, 1013 Carnegie Hall. Although early in the season he has a large number of pupils who were anxious to begin work, and judging from the number booked to begin later and the number of applications received, his season promises to be a very full one. Mr. Miller's reputation as one of the best teachers of voice is constantly being added to by the successful work of his many pupils in opera, concert and church. Many of the prominent teachers in the various schools and colleges owe much to his careful training. Mr. Miller conducted a large summer class during July and August. Among those who availed themselves of this opportunity for study were: Evelyn Woodson, a singer and teacher of Temple, Tex., who has a soprano voice of sweet quality and flexibility. Miss Woodson was accompanied by one of her pupils, Arthur Walton, who has a promising baritone voice. Both intend to remain and study through the winter. Mrs. Eugene Inge, from Nashville, Tenn., where she occupies a prominent place in musical circles, owing to her lovely voice and charming personality; Margaret Perry, also from Nashville, who has a high soprano voice of beautiful quality and wide range. She attracted the notice of Kate Fenner, who heard her sing and was very anxious to secure her as director of voice at her piano school in Newport News, Va. Miss Perry, however, could not accept, as she had already been engaged to teach voice at Sandersville, Ga. Blanche Letson, who has entire charge of the vocal music at the State Normal School, Bloomsburg, Pa., has a fine voice and is one of the most intelligent and apt students. Edna MacDonald, a singer and teacher of wide experience, from Austin, Tex.

Mr. Miller's class contained a number of amateurs with promising voices, and several of his winter pupils who desired to keep in touch with their work during the summer. Mr. Miller will continue his normal class for teachers, which has always been a feature of his work, and a number of musicales will be held. He is assisted in his teaching by M. James Brines, tenor soloist at St. Andrew's P. E. Church, Harlem, who has been closely associated with him for five years as student and teacher.

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WASHINGTON.

WASHINGTON, D. C., September 15, 1905.

A NEW school for Washington. The Martha Washington Seminary, under the direction of E. W. Thompson, a Boston educator, succeeds the Gunston in Thomas Circle. There will be a strong music department.

Mr. and Mrs. Beverly Mason, of Gunston Seminary, have had erected a building to better suit their needs, farther up northwest. It is approaching completion, will be opened in October, and named Gunston Hall.

The Hamilton Institute is putting on finishing touches. Mrs. Hamilton Seebrook, Miss Seebrook and Miss Hamilton, of the old family for whom the institute is named, are leading personalities of the institution whose windows look into Lafayette Park and the White House grounds. A good music course is planned here also.

Mrs. Bradley McDuffie is engaged as vocal professor in the Martha Washington Seminary. Hermine Scheper, a graduate of the Boston Conservatory of Music, will have charge of the piano department at the Hamilton Institute. Miss Beulah Chambers, pupil of Carrino and Rummel, and late of the Cincinnati School of Music, is a piano professor at the Gunston Hall. Miss Chambers has returned from Kentucky, her native State, where she gave recitals this summer in conjunction with Mr. Hopkins, baritone of the Savage "Parsifal" Company, and who is now in Paris studying.

Otto Torney Simon and Miss Simon have returned to Washington, after a prolonged European tour.

Mary A. Cryder is still abroad.

Oscar Garéissen will add to the valuable features of his school this season the "intelligent" singing of hymns, as applied to church service. He has a wide field in this.

Georgia Miller, of the Virgil Piano School here, has been summering in Denver, Col., where she united personal advancement and the propagation of her special work (one of the most helpful in music study) to sight seeing and enjoyment of the Western country. Miss Miller is one of the most sincere and ardent of music teachers. This spirit seems to "go with" the Virgil work.

Louis Conradi, of Baltimore, is spoken of as head of the piano department in a Washington school. Mr. Conradi is friend and pupil of Richard Burmeister, is a progressive and agreeable musician, young, and one of the most successful of Baltimore's people.

Miss Demarest, one of the best exponents of Miss Georgia Miller's work in Virgil lines, as pupil and as teacher, is still visiting in the mountains of Pennsylvania. Recitals will be given as usual this winter.

Mrs. Oldberg has promising pupils for her classes this season. She speaks with evident feeling of the welfare of Mr. Hoover, one of her students, who is now director of music in the Washington high schools.

Sydney Lloyd Wrightson is expected next week after a cyclonic activity in California.

Cornelius Rübner, of New York, pianist, is coming to the Washington College of Music as dean of the faculty.

Genevra Johnstone-Bishop and Clara Drew continue in the college. Mrs. Henry Hunt McKee, vocal, and Hope Hopkins Burroughs, piano, are additions to the ranks.

Agnes Gardner Eyre, a Leschetizky pupil, and well known in European concert work, comes to the Cathedral school at Washington, through Charlotte Babcock, of New York. Miss Eyre is still in London closing a season of first class

engagements with Director Wood's Orchestra. She will fill solo engagements in this section, and will be a welcome newcomer in the musical life here.

The pianist, Stella Lipmann, has returned and is preparing for recitals this season.

Ella Stark, the pianist, still at Wurzburg, is to settle in Washington this season as concert pianist and private teacher. Miss Stark was heard here with the Symphony Orchestra last season, and is known in concert circles.

Thomas Evans Greene and Kate Wilson-Greene are out in new fall tone folders, with increased ambitions united, and plans of large activity. A large floor equipped as recital rooms, reception rooms, offices, &c., at 1214 F street, will be the scene of operations. They will live at the Plaza.

Hélène Maguire, a foreign taught opera singer, trained as coach by the late Bimboni, has opened a class for the preparation of operatic aria by singers whose voices are already trained. These will sing in costume and before the public in solo duo and with Miss Maguire as soon as presentable. A unique and highly interesting time may be expected. All love opera, costume and impersonation. Miss Maguire will give free tuition to a soprano and contralto of good appearance and placed voices who will enter at once into this work as leads. Address 1736 M street, N. W.

Franceska Kasper has been giving her voice a complete rest, and finds it better than ever now in resumed practice. She passed some weeks on the Connecticut sound, and is now at Bluemont, Va., her parents' summer home.

Mrs. George Route Johnson, of the Iowa Circle Piano School, is being congratulated upon the successful appearance this summer of one of her pupils, little Gladys Strong, notably at Ocean Grove, where, in the big Auditorium to a large audience at one of his concerts, Tali Esen Morgan publicly announced the girl, accenting her gifts and the good work of her teacher, Mrs. Johnson.

Maria von Unschuld has returned from Newport and is busy opening her University of Music and Dramatic Art.

Creatore has been playing all summer to unabated interest throughout the country and is booked through September. There is nothing better than Creatore in the music life—in inspiration, in sincerity, in musicianship and in the boundless enthusiasm that belong to music.

FANNIE EDGAR THOMAS.

Mildenberg's "Love's Locksmith."

"LOVE'S LOCKSMITH," the little operetta by Albert Mildenberg and Emile Huber, performed last year for the first time by Mme. Ogden Crane's School of Opera, was presented September 14 by the Glee Club of the Union Baptist Church on West Sixty-third street. Another performance of the little work is to be given at Richmond Hill, L. I., September 25. Later on it is to be heard in other cities. It is a delightful little work for amateur singers and sure to grow in popularity.

Joseph Pacini, the blind composer of the successful opera "Alessandra," is writing a new work called "Doctor Antonio," based on a novel by Ruffini.

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"Messiah," December 28. Soloists: Mme. Macconda, Julian Walker. Other dates and soloists to be announced. Harry H. Barnhart, Musical Director, 1007 Elden Ave.; L. E. Behymer, Manager, Mason Opera House, Los Angeles, Cal.

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Greater New York.

NEW YORK, September 19, 1905.

KATE STELLA BURR has resumed her numerous activities as song coach, organist, accompanist, &c., after a summer spent in mountain climbing, attaining the summit of Pike's Peak; at the seashore, where her modesty forbade the writer to mention the saving of a life, as well as some musical doings at Newport summer mansions. Among her pupils are some of such prominence that they are to be heard this season in opera, oratorio and concert, Miss Burr's connections enabling her to secure them engagements.

John Young, the tenor, sang in church all summer at Elberon, N. J.; at Ocean Grove, in "The Nativity," at Allenhurst Club and at the Richfield Springs Conference. He will sing in November before the Governor General of Canada, at Ottawa, and has been engaged for the fourth time to sing "The Redemption" with the Nashua (N. H.) Choral Society.

That there are no people more musically appreciative than the fisherfolk, was demonstrated last week at the quaint and pretty village hall of Cape Cod, when Cordelia West Freeman, soprano and composer, and Julia C. Allen, violinist, gave a difficult program before a most attentive and delighted audience. Audience and artists were thoroughly en rapport, causing mutual pleasure. Both ladies declare the "tip end of Cape Cod" to be a very musical spot.

The Church Choir Exchange and Musical Bureau, Chas. Wade Walker, manager, Carnegie Hall, opens the season promisingly. Some vacancies in prominent churches, both in New York and suburbs, are known to this agency alone. Mr. Wade is also ready to furnish artists for concerts, oratorios, operas, musicales, clubs, smokers and literary entertainments. This is the ninth season of the exchange.

Pupils of Mrs. Henry Smock Boice occupy prominent places in the concert and church circles of America, and following a recital at Norwich, N. Y., by her pupil, Evelyn Chapman, and John Scott, the Sun had this to say:

The songs of Evelyn Chapman were almost a revelation to many in the audience. Miss Chapman is rapidly developing into a soloist of marked ability and power. Her voice is rich and full with a wide range. It was especially displayed to advantage in the selection "The Secret," written by Mr. Scott. This song was unquestionably one of the features of the evening.

Max Donner, the New York violinist, whose concerts in Brussels were lauded, expects to give a series of concerts in European cities the coming season. He plays the most difficult works of the modern as well as the ancient classic school, and a concerto of his own has been published and played in Europe.

Benjamin Monteith, organist and choirmaster of St. John's churches, situated in both Jersey City and Passaic, and of St. James' Church of Long Branch, conductor of the Long Branch Choral Society, of the Passaic Choral Union, and at Hasbrouck Institute, Jersey City, has returned from his European trip, ready for work, and is pleasantly situated at 277 Fifth avenue, opposite the Holland House.

Albert B. Patton announces that he will be in his office every Saturday evening, from 7 to 9, prepared to secure capable substitutes for choirs for the following day. Address 26 East Twenty-third street; phone, 5739 Gramercy.

Fred G. Rover, tenor, sang in the "Rose Maiden" at Round Lake in August, when the Troy Press said of him:

Fred G. Rover, the tenor of the evening, gave great pleasure to the audience, although rising from a bed of sickness to fill this engagement. His voice was at its best, and his interpretation of the difficult music characterized by poetic taste and beauty.

Mr. Rover studied with Edmund J. Myer, and is tenor of Clinton Avenue Congregational Church, of Brooklyn.

Mrs. William George Timothy (née Henry), formerly soprano of the same choir, has been visiting friends in the East. She is now happily located in Cincinnati, her former home.

Emma A. Damhmann, contralto, announces her return and readiness to receive vocal pupils. She has a branch studio at the Hoffmann Building, Morristown, N. J., Mondays and Thursdays. Miss Damhmann's suit against the Metropolitan Street Railroad, for damages resulting from being thrown from a car near the Grand Central Station six years ago, will have to be retried, it is expected, this fall.

Anna Jewell, the pianist, is back from professional activity at the West End Hotel of Long Branch. With Mrs. W. K. Miller, soprano, of Washington, she gave a recital recently which was much praised in the Long Branch Press.

Amy Ray, who has studied with excellent results with Julian Norman, has issued an illustrated circular showing her appearance and success in various cities, such as Brooklyn, Yonkers, Boston, Bridgeport and elsewhere.

T. Arthur Miller has recently completed a number of works, both sacred and secular, a duet, "Hark, Hark, My Soul," a little lullaby, worthy of Nevin, and it is to be hoped they will be published, for they are graceful and practical. There is demand for such music.

The Wirtz Piano School continues along the effective lines developed by Mr. and Mrs. Wirtz, making a specialty of piano, and filling important places in Harlem and environment. Methods for teachers, accompaniment playing and harmony are also taught.

Michael Nyrop, pianist, composer and teacher, whose "Summer Songs" for soprano, alto and baritone, manuscript, were performed last season at the fifth private meeting of the Manuscript Society, at the National Arts Club, has left the profession of music, resuming that of a civil engineer.

Elizabeth Long, the young soprano, pupil of Mme. Cornelia Meysenheim, and a member of the Metropolitan Opera, was married September 14 to Henry Sampson Crouch at New Brunswick, N. J., where they will be at home, 22 Remsen avenue, after October 15.

The Troy Conservatory of Music in this, the second season, has over 800 pupils enrolled, a fine suite of teaching rooms in the Edwards Building, and the teaching staff is well known in New York. Christian A. Stein is director, and Thos. Impett business manager.

Miss Jo-ShIPLEY Watson, of Emporia, Kan., has friends here who will be glad to know of the success of her piano school. She was prominently in evidence at the St. Louis meeting of the M. T. N. A., 1904, and is doing superior work in the West as a piano specialist, concert player and teacher.

Harold Bauer in London.

THE following criticism refers to Harold Bauer in joint recital with Pablo Casals in London:

The piano and 'cello recitals given by Harold Bauer and Pablo Casals at the Aeolian Hall have been exceptionally attractive and interesting. At the first recital, César Franck's sonata was the most notable item in the program, and it was finely played by both artists. At the second recital Mr. Bauer played Schumann's "Davidsbündler," and exhibited to the full the power, delicacy and wonderful dexterity which have won him a high place among modern pianists. Mr. Casals scored heavily in Bach's suite in G major. He is particularly happy in old music.—Lady, June 15, 1905.

PITTSBURG DATES AND DATA.

FOLLOWING is a table of the concert dates set for the eleventh season of the Pittsburgh Orchestra, and a list of the generous guarantors who make those concerts possible:

DATES.

EVENINGS AT 8:15.	AFTERNOONS AT 2:15.
November 2.—Thursday.	November 4.—Saturday.
10.—Friday.	11.—Saturday.
17.—Friday.	18.—Saturday.
December 1.—Friday.	December 2.—Saturday.
8.—Friday.	9.—Saturday.
15.—Friday.	16.—Saturday.
22.—Friday.	23.—Saturday.
29.—Friday.	30.—Saturday.
January 5.—Friday.	January 6.—Saturday.
12.—Friday.	20.—Saturday.
19.—Friday.	27.—Saturday.
February 2.—Friday.	February 3.—Saturday.
March 2.—Friday.	March 3.—Saturday.
9.—Friday.	10.—Saturday.
16.—Friday.	17.—Saturday.

GUARANTORS FOR THE SEASON, 1905-1906.

Alden and Harlow.	Art Society.
Barnsdall, Miss Frances V.	Barnsdall, T. W.
Bickel, Charles.	Blackburn, W. W.
Boggs, R. H.	Boswell, Geo. B.
Botsford, E. P.	Buchanan, J. I.
Burchfield, A. P.	Burke, James Francis.
Caldwell, John.	Carr, Wesley G.
Childs, Harvey, Jr.	Childs, Harvey L.
Clemson, D. M.	Collins, Mrs. Henry E.
Corcoran, Mrs. W. D.	Davison, N. C.
Denny, Harman D.	Dilworth, Mrs. Geo. W.
Dispatch Publishing Company	DuPuy, Herbert.
Eaton, John	Eaton, Dr. P. J.
English, H. D. W.	*Ferguson, E. M.
Finley, J. B.	Flinn, Wm.
Ford, Thos. J.	Fording, A. O.
Fownes, W. C.	Frank, Isaac W.
Frew, W. N.	Gillespie, D. L.
Gordon, Geo. B.	Guffey, J. M.
Hailman, J. D.	Hall, Robert C.
Hall, W. M., Jr.	Hamilton, S.
Hausner, A. M.	Heeren, Wm.
Heinz, H. J.	Henderson, Jas. A.
Herr, Edwin M.	Herron, John W.
Hicks, Capt. Alfred.	Holland, Dr. W. J.
*Holmes, John G.	Horne, B. S.
Hosack, Geo. M.	Jackson, John B.
Johnston, G. W. C.	Jones, B. F., Jr.
Kaufmann, Morris.	Keller, E. E.
Lauder, Geo.	Laughlin, G. M.
Leader Publishing Company.	Lincoln, Wm. E.
Lloyd, S. H.	Lockhart, James H.
Lovejoy, F. T. F.	*Magee, C. L.
Magee, W. C.	Marshall, R. S.
Martin, James Stephen.	Mellon, A. W.
Mellon, R. B.	Mercader, Camille.
Miller, Mortimer.	Miller, Reuben.
Moorhead, John, Jr.	Moreland, A. M.
Morgan, A. S. M.	Morrison, Thomas.
McClintock, Oliver.	McConway, Wm.
McDonald, A. F.	McLeod, John.
Napier, Edward J.	Nicola, F. F.
Oliver, Geo. T.	Oppenheimer, A. M. and O. W.
Packer, Gibson D.	Park, James H.
Patterson, R. W.	Peacock, Alex. R.
Peck, G. L.	Pew, J. N.
Phipps, Lawrence C.	Pitcairn, Robert.
Pope, Charles E.	Porter, H. K.
*Rea, Henry R.	Rea, Wm. H.
Reed, J. H.	Riley, James.
Riter, Thomas B.	Robbins, Francis L.
Schmunk, G. Henry.	Schwartz, J. L.
Scott, William.	Seovel, Charles W.
Semple, Miss Mary P.	Shaw, Wilson A.
Shea, J. B.	Slack, John C.
Smith, Edwin Z.	Somers, W. A.
Thaw, Benjamin.	Von Bonnhorst, W. E.
Watson, Daniel H.	Ward, R. B.
Watson, D. T.	Wattles, W. W.
Weaver, R. M.	Webster, Beveridge.
Weil, A. Leo.	Westinghouse, Geo., Jr.
Whitney, George I.	Wolfe, W. B.
Woods, Edward A.	Woodwell, Joseph R.
Zug, Charles H.	Zug, Mrs. Sarah B.

* In Memoriam. † In Memoriam Henry W. Oliver.

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HAROLD BAUER'S RETURN.

HAROLD BAUER, the distinguished pianist, who is to tour the United States this season, arrived in New York last week, after finishing a busy summer season abroad, which included many successful appearances in



HAROLD BAUER.

London, Paris, and the North. Bauer is looking and feeling especially well, and, judging by his most recent press criticisms from Europe, he is in the best possible pianistic trim. A MUSICAL COURIER representative spoke to the great pianist immediately upon his arrival, and asked him whether he was glad to be in America again. Bauer smiled as he replied: "That is the stock question, and you expect the stock answer, but I can give it with a truthful conscience and without any reservations. Yes, I am glad to be here, for I do not feel like a stranger, and have always been so well received by the American public that I have formed a genuine affection for your country and

your people. I know no place where the interest in music is deeper or more sincere than in America, and I have been half way around the globe several times. It is a pleasure to play for audiences that are critical without lacking the faculty to enjoy."

Bauer has an enormous repertory for this season, and will be heard in programs covering practically the whole range of representative piano music. His season will open at the Worcester Festival on Friday afternoon, September 29, when he is to play the Tchaikowsky concerto in B flat minor.

Dr. Ion Jackson in Demand.

DR. ION JACKSON, tenor, is anticipating an eventful season in concert and oratorio. His voice is in excellent condition, and numerous engagements are already booked. Since his participation in the Ohio State Festival he has become popular in that section of the country. He is also a favorite singer throughout New England and Canada, as the following recent press notices attest:

The tenor role of "Uriel" was admirably sung by Ion Jackson. His voice is sweet and of large resource, especially in the upper ranges; and his declamation is all that could be desired. His delivery of "In Native Worth" will long be remembered for its virility and grace.

Ion Jackson was again heard to advantage in the part of Obdiah.—Columbus, Ohio, Dispatch, May 1, 1905.

Ion Jackson has a fine, clear tenor, and from his first number was liked by his hearers. The solo, "In Native Worth," was splendidly sung.—Columbus, Ohio, Press-Post, May 2, 1905.

Ion Jackson is already favorably known to Montreal audiences, was in excellent voice, and sang his part in "The Messiah" with ease and expression. The fact that this oratorio affords few opportunities for tenor voice, prevented his being heard as often as his audience would have wished.—Montreal Gazette.

Almost all of his work in the "Redemption" was of the recitative order, the test of artists. Mr. Jackson is always satisfying, one secret of which, perhaps, is that he possesses "temperament." Whether it is in a passage which requires dramatic fire, or one which calls for a bit of sympathetic treatment, he always brings it to the right preception, the correction proportion. He combines with the ardor and enthusiasm of youth the poise and discernment of maturity. His enunciation and pronunciation are perfect, a factor of prime importance in oratorio.—Meriden, Conn., Morning Record, April 3, 1905.

Ion Jackson, the tenor, who has always been most popular in this city, showed what a thorough and cultured artist he is in all of his numbers in "Elijah." His wide range, perfect enunciation and general deportment earned the plaudits of the audience, and at the conclusion of some of his most difficult passages the enthusiasm was unrestrained.—Easton, Pa., Free Press, April 7, 1905.

Testimonials for the Hand Expander.

E. B. KURSHEEDT and Leopold Winkler have received the following indorsements for the new Hand Expander:

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MY DEAR SIR—I have examined your "Hand Expander" and take much pleasure in stating that it is the most ingenious device for stretching the ligaments between the fingers I have ever seen. I shall certainly recommend it to all in need of it.

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ALEX. LAMBERT.

NEW YORK, September 15, 1905.

E. B. KURSHEEDT, New York City:

DEAR SIR—I have examined with great interest your "Hand Expander," and I gladly state that I found it to be a very clever device which, I am convinced, will produce all the results you claim. I have no doubt that instrumentalists (pianists or performers on stringed instruments), handicapped by small hands and small stretches, will be greatly benefited by a judicious and discriminate use of your "Hand Expander." I congratulate you sincerely and remain, yours very truly,

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MY DEAR MR. WINKLER—I have seen and examined the Hand Stretcher and believe that it will prove a great benefit to the student and pianist with small hands and short fingers.

Will be glad to recommend it to my pupils when necessary and thank you for calling my attention to it. With kindest regards,

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DEAR SIR—I personally approve of and commend your Hand Expander and have adopted same in both the New York College of Music and New York German Conservatory.

Very respectfully,

AUGUST FRANKMICK, Director.

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SAN FRANCISCO.

SAN FRANCISCO, Cal., September 13, 1905.

SIGNORA TETRAZZINI, who was advertised to sing in grand opera at the Tivoli Opera House, commencing September 11, is having no end of trouble with the Conried Opera Company of New York. It seems that Tetrassini entered into a contract some time ago with Mr. Conried whereby she agreed to sing at the Metropolitan Opera House during November of this year and further not to perform elsewhere in the meantime. In consequence the Conried Company applied for an injunction in the United States District Court to restrain her from appearing at the Tivoli. When the matter came up for hearing before Judge DeHaven on Monday the 10th, Attorney Freidenreich for Tetrassini contended that she was not due to appear in New York at the Metropolitan Opera House until November 8; that the contract at issue was signed in New York, September 10, 1904, and that according to its terms Tetrassini could not sing anywhere between that time and November 8, without permission of Conried. To enforce such conditions it was held that Tetrassini would have been prevented from earning her living during the interim of fourteen months; that was trying to hold Tetrassini to this unfair contract, while she would have no action against him for breach of contract before November 8, if he should fail.

In an affidavit Tetrassini told the story of her meeting Conried on an ocean liner, of her singing for him in the Metropolitan Opera House, and of the hurried signing of a contract in French, which she did not understand, while she was en route to the steamer to take her to Havana.

Sidney M. Ehrman, appearing for the Conried interests, made comprehensive arguments, holding that the contract was a fair one, and that Tetrassini should be held to every clause of it. He claimed that if she failed to comply, his client might suffer irreparable injury.

The judge in deciding said that he regretted having to give an immediate decision, as so many points were involved. He dissolved the asked for injunction on the ground that it had not been shown that Conried would suffer irreparable loss through Tetrassini singing over 3,000 miles from New York, when it was not stated that Conried intended to come to San Francisco this season. He added that he was not prepared to say that the contract was void, but that he would protect Conried with an indemnity bond. He then ordered that a bond be filed by Tetrassini for \$5,000 before appearing at the Tivoli.

Richard A. Lucchesi, the composer and musician, has recently written a mass (Messa Brevis) and "Ave Maria," which was sung at St. Mary's Cathedral, Sunday, September 10. The mass is in E flat, and is written for a quartet of mixed voices and organ. It is short, melodic and purely ecclesiastical in form. The choir rendering this composition comprises Miss V. S. Hickey, Miss J. Sullivan, J. Manlloyd and W. Sandy, with R. Harrison organist and director. Mr. Lucchesi received many congratulations at the close of the service from the host of musical visitors present from nearly every church in the city. Two years ago he gave a concert of his compositions at Bologna, Italy, for the benefit of the Institute for the Blind. Signorina Olivia Petrella sang two of his songs at the concert.

Among those present at the mass yesterday were Dr. and Mrs. Pawlicki, Mrs. W. Right, Mrs. George Palacco, Miss Eveline Withrow, Miss Mary Withrow, Miss M. Ticci, Mrs. Llewellyn Jones, Miss Grace Llewellyn Jones, Miss Miriam Wallis, Mrs. Merzes, Mrs. Phillips, Mrs. Eva Avery, Miss Mabel Vanderhoof, Miss Sadie A. Wefer.

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every, L. Campavari and daughters, W. Kopta, Mr. Lombard, Mr. Lejeal and J. Josephs.

The League of the Cross Cadet Band has announced a public concert to be given on Thursday evening, November 16. The band consists of about forty amateur musicians under the direction of E. G. Williams, who has conducted it for the last two years. Little was known of this organization until the Knights of Columbus took it to Los Angeles as its official band during the recent K. of C. convention held there. It is said to have done very meritorious work and the public will be glad for an opportunity to hear it in concert. The band will play in New Haven at the K. of C. convention in June, 1906.

OAKLAND.

A CONFLICT of dates has made necessary another change in Beatrice Fine's plans for her concert in Oakland. The date has finally been set for Monday evening, September 25, at Maple Hall. The week following Mrs. Fine will give a recital in San Francisco, after which she leaves for Southern California to fill a number of concert engagements in that locality. Mrs. Fine's many Oakland friends are taking a personal interest in her concerts, and she will undoubtedly be greeted by a splendid audience. Mrs. Fine's recital at the Home Club Thursday evening of this week was thoroughly enjoyed by a select company of musical people, including members of the Home Club and their guests. Grace Rollins was the accompanist.

The Orpheus Club of Oakland announces a concert for the evening of September 26, when Anna Miller Wood will be the soloist. This will be the only appearance of Miss Wood before returning to Boston.

NEUMANN ENGAGES

ORCHESTRAL HALL.

[Special Despatch to THE MUSICAL COURIER.]

CHICAGO, September 18, 1905.

F. WIGHT NEUMANN has engaged Orchestral Hall for all his principal attractions this season.

Madame de Rigaud's Studio.

CLARA DE RIGAUD, who has long made a specialty of training singers for concert and operatic careers, will resume her studio work at 2647 Broadway on October 1. Madame de Rigaud is an artistic concert and church singer as well as a teacher, and is a great favorite in society musicales.

After spending four years as a member of the New York College of Music faculty with Alexander Lambert, Madame de Rigaud opened a private studio and graduated such professional pupils as Lola Sachs, a successful soprano in concert and opera in Germany and France; Mrs. Sampson, now first soprano soloist in a church choir of Madison, N. J., which is known to have excellent music; Pauline

French, a comic opera singer; Louise Meinhardt, soloist of prominence, St. Louis church, and Lena Blumenthal, a coloratura soprano, who recently returned to New York after a successful year in California; Alma E. Braumann, contralto, the well known pianist of the Metropolitan Opera Company, Fritz Still; Elise Anglin, Toni Allen, Mela Wackenhuth, Minerva Kelsey, Miriam Jacobs and Mrs. L. N. Beatty.

Harrison Bennett in Concert.

HARRISON BENNETT, the basso, who is to sing at the next Worcester Festival, is a Worcester man born and bred, who has long been a stranger to his native city. He goes to Worcester for his first Festival engagement fresh from successes in London and Berlin, and with a splendid record in English grand opera with the Henry W. Savage Company, in which for three years he has been a leading basso. Before that he studied five years in Italy, and it was while singing in Covent Garden, London, that Mr. Savage discovered him and brought him to America.

Mr. Bennett will be bass soloist Artists' Night, and will also be heard in Franck's "Beatitudes," which furnish him opportunities to display his magnificent voice.

Mr. Bennett's first musical training was under Arthur Hubbard, of Boston. He went abroad in 1898 and studied for four years under Cotogni, of Rome, teacher of Jean de Reszke. Afterward he was with Faure in Paris, and this summer he has been with Randegger in London. Mr. Bennett made his debut in opera near Rome, as Ferrando in "La Favorita" and he afterward sang for a season in Sicily. Cotogni then gave him a letter to Jean de Reszke, in which he asked him to treat him as a son, for he himself thought of him only as though he were his own son. De Reszke in turn gave Mr. Bennett a letter to Messenger, of the Opera Comique, in Paris, asking him to take him on. This happened to be during the Covent Garden opera season, and Messenger sent him to London, with the result that he understudied all the bass roles for the entire season. It was there that Mr. Savage heard him and drew him for his company, with which he has sung leading roles for two seasons. Since being abroad Mr. Bennett has sung in several houses in London and twice in Berlin. He expects to return to Covent Garden next season.

Mr. Bennett has opened a sumptuous studio in Boston at 25 Steinert Hall, where he will take a few pupils for this season. He will make a specialty of operatic training and instruction with dramatic action, and in view of his long experience in opera it is safe to say that he is more than well qualified to teach those branches.

Ruegger's Extended Tour.

THE return of Elsa Ruegger, the Belgian 'cellist, is good news to music lovers. There is probably no woman 'cellist who has a firmer hold on public favor. She has a remarkable technique and a warmth of expression, while the resonant tone that she develops has exceptional power and purity. Her third tour in this country is to be extended to the Pacific Coast.

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Ganz and Clark.

RUDOLPH GANZ returns to Chicago about October 1 to begin his tour under the direction of F. Wight Neumann. Mr. Neumann announces that he has already such a great number of bookings for Mr. Ganz that the season promises to be exceedingly busy. All of the leading orchestras of the country have engaged him. He opens his Western season with the Thomas Orchestra November 3 and 4; on March 23 and 24 he plays in Boston with the Boston Symphony Orchestra. In Pittsburg he will play March 2 and 3; February 4 and 6 he appears with Felix Weingartner and the New York Symphony Orchestra in New York. He will also be heard with the New York Symphony Orchestra in other cities. The leading clubs of the country have engaged him for recitals and he will appear with the two foremost chamber music organizations of the country, the Hess Quartet of the Boston Symphony Orchestra in Boston, New York and other Eastern cities.

Another artist, Charles W. Clark, the beginnings of whose career are intimately associated with Chicago musical life, returns at the end of January for an extended concert tour under the direction of Mr. Neumann. Mr. Clark has made an immense European success, but that was not necessary to create a demand for his services by nearly all of the leading choral societies of the United States and Canada, including the New York Choral Society, with Frank Damrosch as conductor. Mr. Clark will begin his Western season with the Thomas Orchestra February 3 and 4. Engagements with the Apollo Club and Mendelssohn Club follow successively, and he will also appear with the St. Louis Apollo Club and the Choral Association, the Alton Dominant Ninth Choral Society, the Mendelssohn Choir in Toronto, the Milwaukee Arion Club and the Cincinnati and other May festivals.

Both Mr. Ganz and Mr. Clark are personal friends of Mr. Neumann, who is not in the regular business of securing dates for artists, but has generously undertaken the task for his two friends, a task which has been rendered arduous only by the great demand on the part of the public for their services.

The Robinsons.

WALTER H. ROBINSON and Mrs. Robinson resume teaching vocal music at the studio, 709 Carnegie Hall, September 26. He is the tenor of Dr. Parkhurst's church, but during the summer was in charge at "Saint John's in the Wilderness," at Paul Smith's in the Adirondacks, where his singing gave much satisfaction. Among his teachers was Randegger, Delle Sedie, Henschel and John Howard. He was with Howard six years, obtaining such mastery of his method that he was given the following certificate:

To Whom it May Concern:

After a quarter of a century of study of the laws of artistic singing and devising easy but effective exercises, I believe myself to have perfected a method superior to all others known. This is expressly to certify that Walter H. Robinson is the best representative teacher that I have, that he has had more experience and success, as I have personally learned, and knows more about my method than anyone extant.

(Signed) JOHN HOWARD.

Amy Whaley, Dramatic Soprano.

THERE is the best of evidence that preparations are complete for the tour of Weil's Band, St. Louis—New York, which tour will begin October 6 at Alton, Ill. Director Weil seems determined that nothing shall be left undone to make his concerts thoroughly high class as well as popular, so that the tour may prove completely successful in an artistic as well as financial sense.

Amy Whaley, to whom THE MUSICAL COURIER has referred in terms of high praise as a vocalist of unusual sincerity, as well as unusual vocal attainment, is engaged for the tour, and has some ten or more orchestrations of operas especially prepared. These include "I Pagliacci," "Cavalleria Rusticana," "Theme," "Swallow Song," "Barber of Seville," "Inflammatus" ("Stabat Mater"), a dozen or more ballads, &c. A feature of the tour will be the especially prepared Sunday evening programs for larger cities. Miss Whaley has been heard in concert frequently as far west as Denver. She has declined engagements in opera to remain in concert, for which she is especially well qualified.

Three Conductors.

HENRY W. SAVAGE will have three conductors with his English Grand Opera Company this season. These are Chevalier N. B. Emanuel, who has a repertory of 140 grand operas acquired during thirty years' experience in the old country; Elliott Schenck, the only American Wagnerian conductor except Walter Damrosch, and Eugene Salvatore, the Italian opera conductor and violin virtuoso. The orchestra for the English Grand Opera company this year will consist of fifty symphony musicians, with over twenty soloists in the number.

Beginning this week full rehearsals with orchestra, principals and chorus will start and continue daily until the season opens October 2. Preliminary rehearsals have been in progress for eight weeks already. The repertory includes Wagner's "Valkyrie," "Lohengrin" and "Tannhäuser," Verdi's "Rigoletto" and "Aida," Puccini's "La Bohème" and Gounod's "Faust," and the company must be better perfect in each before leaving New York.

Miss Montefiore's Vacation.

ONE of the busiest vocal teachers in this country is Caroline Montefiore, whose pupils include many aspiring amateurs and professionals. Miss Montefiore during this summer has been kept occupied training many singing teachers from various parts of the United States, who can only spare their time in the summer. Miss Montefiore consequently can only take her vacation at this time of the year. She is at present in Canada, and will spend some of her outing in Quebec, Montreal, and resorts on the St. Lawrence before resuming her work in her studio at the "Ormonde" in this city.

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OUR EDITOR IN THE WEST.

(From the Los Angeles Express.)

MARC A. BLUMENBERG, editor of THE NEW YORK MUSICAL COURIER, is at the Angelus. Mr. Blumenberg is making a tour to become better acquainted with musical conditions. Although he has covered Europe and the eastern sections of this country, this is his first visit to the Pacific Coast.

"I not only am surprised by the multitudinous evidences of material prosperity on the Coast," said he in answer to a query as to how musical affairs looked to Eastern eyes, "but I find musical conditions are such as will make the East look to its laurels in a few years. From all I can learn, there is more interest taken in high class music in the West than there is in the East.

"How many people did you have out to hear Paderewski? Two thousand nine hundred, you say; and 1,500 to hear Schumann-Heink. Why, man, that is better than we do in New York. You know we have no permanent symphony orchestra and you say Los Angeles has?

"While I figure there are only five exclusively symphonic orchestras in the country, the others are doing good work in educating musical taste, although the members cannot do the best work, owing to their necessary theatre and café engagements. It is highly to the credit of Los Angeles and to your leader, Mr. Hamilton, that the local symphony orchestra has kept its organization so long and has presented so many high class programs.

"The backbone of the music of any city is its orchestra, and the people of Los Angeles ought to be proud that the players of this city will sacrifice their time and effort for the general musical good, for not even the best orchestras in this country escape a deficit. In Europe that is obviated by a governmental subsidy; here it has to come from the interested musical few.

"It was said by a Yale professor a few years ago that the artistic hope of the country is the West, and I am strongly inclined to believe he was right. With all our immense population in New York we do not turn out any larger audiences to hear such artists as those we have spoken of than those you say heard them here, and we have fifteen times your population to draw from."

When asked as to the outlook for the new musical season, Mr. Blumenberg prognosticated it would be the greatest yet seen, in many respects. "There are more first class artists booked this year than in former years," he said, "and they are paid better prices. That means there is much more public interest taken in the art. It is not the society interest, either, but the so called middle classes that are calling for more and better music. In New York the social set supports the Opera for the display opportunities it gives its members, but they would not support a symphony orchestra—they couldn't talk enough and wear fine clothes enough.

"From what I have been told, you have had a wonderful growth in the matter of musical interest here in Los Angeles, and to a certain extent the same is noticeable all

over the country, although few cities are having anything like your general growth.

"If the West is to become the artistic centre of the country, certainly Los Angeles has a good start and will be heard from in future years. Every artist of any standing is eager for a Los Angeles engagement, and with good treatment locally they will go out as first class advertisements for your city.

"The city is attracting the best class of population from the East, the moneyed and the brainy people, and it is from the latter that the musical as well as plastic art draws its support. It is part of my plan that the music on the Coast shall have a larger and more authoritative representation in my journal after what I have seen of its present and learned of its prospective future."

BOSTON NOTES.

BOSTON, September 16, 1905.

THE Faclten Pianoforte School will open for its ninth season Monday, the 18th, and all indications point to a splendid enrolment for the coming school year. The registration has been going on now for the last two or three weeks, and shows a large influx of new pupils and a corresponding registration of former students.

As an indication of the activity of this popular school, a pupils' concert will be given in Huntington Chambers Hall Wednesday evening, September 27, to which the public is invited.

Minnie Coons to Return.

MINNIE COONS is to return to this country next month after several years abroad. The pianist studied in Berlin under Xaver Scharwenka, and it was Mr. Scharwenka that arranged the concert she gave in Berlin with the Berlin Philharmonic Orchestra. Miss Coons also gave concerts elsewhere and duplicated the success she made in the Russian capital. When Scharwenka gave his recital in the music salon of the Kurhaus, at Engadin, in July of this year, Miss Coons assisted her famous teacher. On that occasion she performed Liszt's "Twelfth Rhapsody" after Mr. Scharwenka played the Beethoven sonata in E minor, op. 90. Miss Coons will make her reappearance before the New York public at Carnegie Hall, Thursday evening, November 2, with the New York Symphony Orchestra. Henry Wolfsohn, Miss Coons' manager, will arrange other dates for her.

Louis Kapp, Violinist and Teacher.

LOUIS KAPP, one of the ablest violinists in America, whose delightful playing has given pleasure in important concerts, announces that he has resumed instruction, for advanced violinists only, at his studio, 129 West Twelfth street. He also makes a specialty of instruction in ensemble playing, violin and piano.

Mme. Schumann-Heink in Canada.

ENRaptured audiences have greeted Mme. Schumann-Heink's appearances in her comic opera, "Love's Lottery," in His Majesty's Theatre, at Montreal, Canada, during the past week. The former grand opera star was received with even more enthusiasm than when she was heard there two seasons ago in operatic work. Comments on her singing by the Montreal papers, in part, were:

For those who saw last night's production at His Majesty's there can be one and only one verdict as to the value of that rather startling innovation, the introduction of a real singer among the scenery and other traditional appurtenances of comic opera, as we have come to know it. Schumann-Heink's voice dominated the entire production and the memory of it will remain potent in its power to conjure long after hap-hazard recollections of the hundred and one distorted fantasies, nightmares of present day theatricals, which preceded and will doubtless follow "Love's Lottery," have become only part of that chaos of uncanny imaginings which haunts the constant theatre goer. A voice it is that today, for all practical purposes, is as potent to enthral an audience as when one of the great assets of a grand opera organization, whose standards have not yet been surpassed, a voice whose flexibility, timbre and range have still few rivals. Schumann-Heink, we are told, began her career as a comedienne; if this is true, the years of repression entailed by grand opera conventions have failed to mar the spontaneity and magnetism of her humor. For legitimately enjoyable humor, never lacking dignity, yet never becoming stilted, her performance last night might well serve as a lesson to the younger disciples of slap sticks and buffoonery.—Montreal Daily Star, September 12, 1905.

It is difficult to say which enjoyed the evening more, the audience or Madame herself. She seems so enthusiastic while singing and acting that the audience is carried away likewise and all goes merry as a marriage bell.

Another difficulty is to determine wherein the special charm of Madame's voice lies. There are so many excellencies and all so equally developed. Unimpeachable ear, perfectly pure attack, absolutely accurate intonation, flexibility of voice, clean execution of all fioritura, perfect control of the mezza voce; this is a partial catalogue of the Schumann-Heink accomplishments, but they fail to convey an adequate idea of the beauty, the absolute restfulness of the voice. Madame sings and you feel safe.

Schumann-Heink really possesses two registers, each distinct, yet so wonderfully blended that there is no break in vocalization, and both endowed with such capabilities of volume and tenderness that it seems scarcely possible that all emanate from one jolly German lady.—Montreal Gazette, September 12, 1905.

The Counter and the Choir.

(From the Farm Implement News.)

WANTED—A leading retail implement dealer, in a good sized Iowa city, is in charge of the choir in the Methodist church. He needs a first class young lady for bookkeeper and stenographer, and in filling the position would like, if possible, to help along the church work by securing a lady who is a good singer, either soprano, or alto, and capable of carrying her part in a mixed quartet. He needs also a good floor salesman, and a man who has a first class bass voice would receive preference.

Pasquale La Rotella is writing an opera, "Fasma," dealing with the Polish revolution of 1832.

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Estelle Liebling Married.

MISS ESTELLE LIEBLING, the well known soprano, was married to Mr. Arthur R. Mosler, son of the famous artist, Mr. Henry Mosler, in the Rose Room of the Hotel Majestic, on Sunday afternoon, September 17. Judge Newburger, of the Supreme Court, performed the ceremony in the presence of about 200 friends and relatives of the bride and groom. The decorations were all of pink and white roses and presented a most artistic picture. The matron of honor was Mrs. Leonard Liebling, and the bridesmaids and ushers, respectively, were the Misses Emma Frohman, Priscilla Sousa, Agnes Mosler, and Evelyn Lasch, and Messrs. Leonard, James and William Liebling, Joseph Feder and A. Baer. The best man was Mr. Gustav Mosler, and the bride was given away by her father. Little Odette Feder served as the flower girl, who led the bridal procession.

Among those invited to the ceremony and reception were Mr. and Mrs. John Philip Sousa, Mr. and Mrs. Daniel Frohman, Hon. and Mrs. Jacob Cantor, Mr. David Bisham, Mr. B. Altman, the Misses Frohman, Judge and Mrs. S. P. McConnell, Mr. and Mrs. Jacob H. Schiff, Miss Bertha Galland, Miss Blanche Ring, Mr. Rupert Hughes, Mr. Alexander Lambert, Mr. and Mrs. Spencer T. Driggs, Mr. and Mrs. William Randolph Hearst, Miss Helen Sousa, Mr. John Philip Sousa, Jr., Mr. and Mrs. Jacob Rothschild, Mr. Henry Mosler, Mr. and Mrs. Arthur Hornblow, Mr. and Mrs. Joseph Feder, Miss Jessie Shay, Mr. George Henry Payne, Mr. Earl Barnes, Mr. and Mrs. B. Lewinson, Mr. Rafael Joseffy, Miss Agatha Barsescu, Mr. and Mrs. Henry Wolfsohn, Mr. and Mrs. Emil Liebling, Mr. and Mrs. William Mosler, Mr. Milward Adams, Mr. and Mrs. Ernest Behrens, Mr. Philip J. Harding, Mr. Julius J. Lyons, Mr. Fred. Lyons, Mr. Richard Carden, Mr. and Mrs. Frank Pixley, Mr. and Mrs. Gustav Luders, Mr. and Mrs. Marc A. Blumenberg, Mr. and Mrs. Adolph S. Ochs, Mr. H. Peterson Crouse, Mr. J. I. C. Clark, Mr. Frederick McKay, Miss Martina Johnstone, Miss Althea Luce, Mrs. Ida F. Beckman, Mr. and Mrs. D. Kanner, Mr. Paul Dufault, Mr. Andreas Schneider, Mr. and Mrs. Paolo Gallico, Mr. and Mrs. Ely Hartmann, Miss Josephine Hartmann, Miss Louise Ormsby, Mr. Edwin Blum and Mr. Fred Mathesius.

A string band supplied the music, which included Sousa compositions, commemorative of the many tours that Miss Liebling made with the Sousa Band. The newly wedded couple have gone South for their honeymoon, and will live in New York on their return. Mrs. Mosler will not give up her professional work entirely, and expects to be heard several times in New York concerts this winter.

Katharine Fisk in Song Cycle.

THE scarcity of well equipped contraltos has been a matter of common knowledge. Of those whose services are available nowadays none probably is in greater demand than Katharine Fisk, who returned to this country last year after a successful tour abroad. Among other engagements that Madame Fisk will fill this coming season, under Loudon G. Charlton's management, is one of twenty-four performances of the Shakespeare cycle, Grace Wassall's musical novelty, in which she will take part with David Bisham, Madame Shotwell-Piper and Kelley Cole.

Glenn Hall Sings Elgar's Works.

GLENN HALL is the chosen tenor soloist for the Theodore Thomas Chicago Orchestra's next spring tour. Prior to that time Mr. Hall will fill his usual number of concert engagements. His work in Sir Edward Elgar's compositions, "King Olaf" and the "Apostles," has created a demand for him as a soloist whenever any of Sir Edward's works are given. Mr. Hall will be the soloist of the Apollo Club's first production of the "Apostles" in Chicago on April 23 next. In addition to his most gratifying triumph in his interpretation of Caractus at the St. Louise Exposition Mr. Hall sang in "King Olaf" with Arthur Mees before large audiences at Albany, N. Y., and Orange, N. J.

Van Hoose to Tour Country.

THE distinction of singing several times at Buckingham Palace—once privately for Queen Victoria—is an unusual one for an American singer, but to Ellison van Hoose, the tenor, that honor was paid on his first visit to London some years ago. For the last four seasons he has been associated with Madame Melba in opera and as her leading tenor in concert. This year he will tour the country under the direction of Loudon G. Charlton, plans having been completed for his appearance in concert and oratorio.

Gadski's Second Concert Tour.

MADAME GADSKI, who returns to America under the management of Loudon G. Charlton this season, made her operatic debut in Berlin when she was seventeen, and her success with management and public was so immediate and remarkable that she was re-engaged for the succeeding four years there. Besides her Berlin en-

gagement, Madame Gadski was one of the star soloists at Covent Garden for three years, and at Bayreuth.

Her remarkable success at the Wagnerian Festival in Munich, at which she was decorated by Prince Luitpold with the Order for Art and Science after singing three Brunnhildes, marked the pinnacle of this distinguished artist's career.

De Bor Resumes Work.

M. B. DE BOR, the teacher of artistic singing in French, German and English will resume teaching in his Carnegie Hall studio October 1. As Mr. de Bor's studio is large enough to comfortably seat about 150 persons, his monthly studio musicales will be a feature of his work during the coming season. Mr. de Bor was very busy during the summer and most all of his pupils have procured good positions for this fall. He will give voice trials and consultations free of charge from now until his opening day, and will be found in his studio from 9 a. m. till 4 p. m. each day.

Eleanore Marx, Soprano.

MADAME MARX sang at Ocean Grove, under Tali Easen Morgan, with such success that he sent her to Thousand Island Park as soloist, where her singing brought forth the following comment in the Syracuse Post-Standard of August 9:

Madame Marx sustained her brilliant reputation here in several selections. Her interpretation of Elizabeth's song ("Tannhäuser") raised her listeners to the height of admiration, and won her repeated applause.

Madame Marx is already engaged for some important appearances, and a busy season is in prospect.

Wellington's New York Debut.

MADAME WELLINGTON, the dramatic soprano, will be first heard in New York December 3. Her admirers are looking forward with pleasure to the event. Madame Wellington is unquestionably one of the best dramatic sopranos of the day. Her tour this season promises to be a triumphal one.

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The performance of Mr. Hamlin was a real artistic pleasure. To the beautiful voice and brilliant schooling are joined intensity of lyric feeling, musical taste and spirit.—Berlin Allgemeine Musik Zeitung, March 23, 1905.

A great success was made by Mr. Hamlin. . . . What the singer offers is genuine art. His beautiful tenor voice is even throughout and in the lower as well as the upper register is equally fine.—Leipzig Abendzeitung, February 23, 1905.

Mr. Hamlin presented the songs unpretentiously with fery passion and full glowing inspiration, which, in the direction of warmth and honest feeling, can seldom so be heard.—Dresden Neueste Nachrichten, February 22, 1905.

Mr. Hamlin is an uncommonly gifted artist. . . . It must be agreed that Mr. Hamlin's versatility was proved up to the very hilt.—London Daily News, May 23, 1905.

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"THE SARASATE OF THE VIOLONCELLO."—Sunday News, Charleston, S. C., February 12th, 1905.

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Chicago.

CHICAGO, September 16, 1905.

CHE Chicago Orchestral Association has announced the first four of the twenty-four programs that will be played in Orchestra Hall by the Theodore Thomas Orchestra on Fridays and Saturdays beginning October 20 and 21. For the benefit of those who are interested in program making the four are reproduced here as samples of Mr. Stock's handiwork:

October 20-21—No soloist.
Suite No. 3, D major.....Bach
Overture, Air, Gavotte I and II. Bourrée, Gigue.
Symphony No. 3, C minor, op. 67.....Beethoven
Allegro con brio. Andante con moto. Allegro.
Tone poem, Don Juan.....Strauss
Siegfried Idyl.....Wagner
Symphonic poem, No. 3, Les Preludes.....Liszt
October 27 and 28—Louise Homer, soloist.
Overture, Der Freischütz.....Weber
Recitative and aria, Gerechter Gott, Rienzi.....Wagner
Symphonic poem, Easter (new).....Volbach
Orchestra and organ.
Overture, Sappho, op. 44.....Goldmark
Traumkönig und Sein Lieb (first time).....Raff
Die Allmacht.....Schubert
Italian Serenade.....Wolf
Tema con variazioni; finale and polonaise from suite, op. 55.
Tchaikowsky

November 3 and 4—Rudolph Ganz soloist.
Fanfare Inaugurale.....Gilsen
Orchestra and organ.

Symphony, after Byron's Manfred, op. 58, in four tableaux.
Tchaikowsky
Manfred Is Wandering About in the Alps. The Witch of the Alps Appears. Pastoral. The Underground Palace of Ari-manes.

Concerto for piano, No. 2, A major.....Liszt
Overture, Le Carnaval Romain, op. 9.....Berlioz
Nicodé's symphonic poem, "The Pursuit of Happiness," and an adagio and scherzo for wind instruments, timpani and two harps, by Oskar Fried, were to have been heard at the fourth program, but a change was made as follows:
November 10 and 11—David Bispham, soloist and reader.
Overture, Academic Festival.....Brahms
Symphonic Variations, op. 33.....Elgar
Three Songs—
Traum durch die Dämmerung, op. 29, No. 1.....Strauss
Hymnus, op. 33, No. 3.....Strauss
Pilger's Morgenlied, op. 33, No. 4.....Strauss
Introduction, Act III, Tannhäuser.....Wagner
Ballad for recitation with orchestra, Das Hexenlied (The Witch's Song), by Von Wildenbruch.....Schillings
Symphonic poem, No. 2, Tasso, lamento e trionfo.....Liszt

The soloists already engaged are as follows:
Pianists—Rudolph Ganz, Alfred Reisenauer, Raoul Pugno, Arthur Rubinstein and Mrs. Fannie Bloomfield-Zeisler.
Violinists—Hugo Heermann, Leopold Kramer and Ludwig Becker.
Cellists—Bruno Steindel and Robert Ambrosius.
Harpist—Enrico Tramonti.
Organist—W. Middelichulte.
Vocalists—Louise Homer, David Bispham, Mme. Kirkby Lunn, Charles W. Clark, Muriel Foster, Johanna Gadski and George Hamlin.

The treasurer's office shows that the receipts on the season sale is exceeding the most enthusiastic expectations, and the season tickets, which have been purchasable until well in December of former years, will be discontinued promptly this year October 14, six days before the first public rehearsal.

F. Wight Neumann, the local impresario, has returned

from his four months' vacation, and has announced for the coming season a long list of engagements which will be played in Chicago under his management. During the season he will use Music Hall in the Fine Arts Building, the Studebaker Theatre, Orchestra Hall and the Auditorium. The engagements announced are those of Harold Bauer, pianist; David Bispham, baritone; Emma Calvé and her concert company; Chas. W. Clark, baritone; Giuseppe Campanari, baritone; Walter Damrosch and the New York Symphony Orchestra; Emma Eames and her concert company; Muriel Foster, contralto; Johanni Gadski, soprano; Rudolph Ganz, pianist; Hugo Heermann and his son, violinists; Mr. Hollman, 'cellist; Geo. Hamlin, tenor; Rafael Joseffy, pianist; Kirkby Lunn, contralto; Marie Nichols, violinist; Lillian Nordica, soprano; Raoul Pugno, pianist;

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Elsa Ruegger, 'cellist; Alfred Reisenauer, pianist; Silvio Scionto, pianist; Marcella Sembrich, soprano; Walter Spry, pianist; Mrs. Wassell, Shakespeare cycle, with David Bispham; Katherine Fiske and Madame Shotwell-Piper, and the eminent conductor, Felix Weingartner, with the New York Symphony Orchestra.

Mr. Neumann further announces lectures by Jerome K. Jerome, John Oliver Hobbes (Mrs. Craigie), Jacob A. Riis and Ernest Thompson Seton. He is still in negotiation with other artists, and expects a very busy season.

The Chicago Musical College reports that all their registration records were broken when the institution opened, September 11. Notwithstanding the numerous additions to the faculty and largely increased facilities for caring for the several thousands of pupils, the college is being taxed to the utmost. The list of registrations grows apace and the most prosperous year the institution has yet experienced is already begun.

Francesca Biscaglia, a young soprano, whose home is in Chicago, has recently returned from some years' study in the Royal Conservatory in Milan. She is said to be the only American girl ever admitted to the conservatory on a free scholarship. On September 15, at 3 o'clock, she gave a private audition to a few friends and representatives of the Chicago press. Count E. A. Rozwadowski, Italian consul and musical enthusiast, was among those present.

William H. Sherwood returned to the city just in time for the annual opening of the school which bears his name. He found an interpretation class of thirty members registered for the first Saturday morning meeting, on September 16. As the interpretation class is made up of pupils well advanced, this represents a lot of very fine talent under Mr. Sherwood's personal direction. His summer at Chautauqua, just completed, was the best of the many that he has taught and played there. The Chautauqua attendance is made up of representatives from all over the United States, and Mr. Sherwood is pleased to note that there is great musical gain being made in the South. The growth of industrial conditions is permitting this progress. The Southerners have gifts in musical and poetical temperament and Mr. Sherwood finds them possessed of better industry than in years gone by.

The vocal faculty of the Sherwood school has been notably improved by the addition of the soprano, Lillian French Read, and the basso, Dr. Hugh Schussler. Mrs. Read has sung many recital, oratorio and festival engagements with prominent societies in the Middle West and Northwest. Dr. Schussler is the consort of Georgia Kober, who remains, as for some years past, Mr. Sherwood's principal assistant. Dr. Schussler brings to the work a knowledge of a wide range of oratorio and song literature.

Mr. and Mrs. A. C. Kleine, directors and proprietors of the Dubuque Academy of Music, have spent a pleasant summer at Los Angeles. Mr. and Mrs. Kleine were both pupils of the elder Kullak, in Berlin, and as a little girl Mrs. Kleine was a pupil of that remarkable man, Friedrich Wieck, father and teacher of Clara Schumann. Mr. and Mrs. Kleine have always stood for high ideals, and many thorough pianists of the West and Northwest owe their training to them.

A committee representing the A Capella Chor, of Milwaukee, was in the city last week, hearing artists for its coming season there. The chor, consisting of 150 voices, under the direction of F. Salbach, gives three programs a year. The forthcoming prospectus of the organization will schedule a choral concert for November, a folk song concert for February, and the second annual production of the Bach "St. Matthew Passion," to be given some time in May. The organization is about ten years old.

Ida P. Scudo, a young pianist whose home is in Europe, has been visiting in this country for some time, and last week she played for some of the Chicago managers. She hopes to have an American recital tour upon her return to the country within a season or two.

Carl Busch's new cantata, "The Four Winds," written to a text from Longfellow's "Hiawatha" and dedicated to William H. Pontius, will be given its first production next May by the Dubuque Choral Club of 125 voices, under the direction of Mr. Pontius. The work is scored for orchestra, chorus, tenor and soprano solo. Mr. Busch completed the work just before departing for Europe in June, and he then placed it in the hands of the publishers, the Oliver Ditson Company, from whose press it will soon appear.

Mr. Pontius and his family were in Chicago last week en route home from a summer vacation spent in Ohio and Maryland. He expressed himself well pleased with "The Four Winds" after reading the score.

May Doelling, a very young Chicago pianist, recently returned from abroad, will play a recital in Steinway Hall, October 7, under the direction of Frank A. Morgan. Her program will have a Bach prelude and fugue, the Beethoven "Sonata Appassionata," a paraphrase on themes of Tschai-kowsky's "Eugen Onegin," and numbers by Liszt, Henselt, Heller and Chopin.

The Chicago basso, Harry T. Butterworth, who has been for some years under lyceum management, was married September 15 at the home of the bride, Mabel Marion Wallace, of Lincoln, Ill. Miss Wallace had been a member of Mr. Butterworth's company some years ago.

The Perkins Studios in the Auditorium opened Septem-

ber 11 with a large following. The studios are given to the piano instruction by Walton Perkins and his wife, Gertrude Grosscup Perkins, and the violin instruction by Concertmaster Leopold Kramer and his assistant teacher, Joseph H. Chapek.

The Chicago tenor, Garnet Hedge, who sang for some years as a baritone, resumed teaching August 28 at his studio in the Auditorium. He is also busy with his repertory and is giving considerable time to the tenor roles in the standard oratorios.

George Madison, a basso, who has spent some years at Syracuse, N. Y., is locating in Chicago as a teacher and concert and oratorio singer. Until his plans are completed he may be found through the Bureau Agency of Music.

The vocal instructor, Clement B. Shaw, of the Auditorium, has resumed teaching in his studio, where he prepares pupils for concert, church, oratorio and English ballad singing.

The Chicago pianist, Mrs. Theodore Worcester, who has spent the summer in the Northern States, is again at home and at work on repertory for her coming recital season. The following are press notices on appearances this year before the University of Illinois and Monmouth College:

Mrs. Worcester, the pianist, did some most excellent work. Her personality as she approached the piano, was charming and the work which followed was admirable. The Chopin concerto was one of the most familiar of Chopin's works here, but it was none the less agreeable under the touch of the virile fingers of Mrs. Worcester, her manipulation of the difficult and florid octave passages being most masterful.—Champaign, Ill., Daily Gazette, University of Illinois.

Mrs. Worcester came to the festival with the reputation of being one of the most brilliant pianists in the entire West. She faced a critical audience, but it was not disappointed. Her first number, "L'Alouette," by Glinka-Balakirev, revealed her wonderful mastery of the piano. Her execution was of a brilliancy seldom witnessed by Monmouth people. Her technique was of a high order, but above all and the feature that captivated the audience, was a soulful interpretation which added charm to her selections.—Monmouth, Ill., Daily Atlas, Monmouth College.

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JERSEY CITY.

JERSEY CITY HEIGHTS, September 15, 1905.

AT the beginning of a new season most of our musicians have returned from their vacations, and are to be seen going about seeking engagements and formulating plans for teaching, concert, recital and choir work for the coming year.

Success has not always attended their efforts. It has been my pleasure to meet and talk with many of them of their future work and to try to turn their footsteps from the bylanes and cross roads into the highway that leads to success.

The conditions that prevail in Jersey City are on the one hand admirably suited to the development and fostering of music of the highest order. A large commercial and manufacturing community, numbering about 300,000 souls, with no great fortunes controlled by a limited few, but a diversified wealth, thereby affording the opportunity to the masses not only to give their children the advantages of a musical education, but at the same time supplying the material for large audiences for musical functions, if the performance be up to the value of the price asked.

On the other hand, with all these advantages the majority of our teachers are not remunerated commensurate with their merit.

As for the teachers, they are in large measure to blame for this state of affairs. Each one seems to depend upon chance or the recommendation of friends to bring pupils. Not one of them advertises, even in the local paper. You never know they are in existence unless someone is magnanimous enough to mention the fact, or you happen to pass a house and see a modest sign in black and gold announcing that "Might-do-better" teaches piano and harmony.

Some have little printed circulars placed down at the piano stores where they are put in a remote corner out of the bookkeeper's or clerk's way, and there remain unmolested until possibly the spring cleaning claims them, or if they escape until the close of the season, then some equally unfruitful method of reaching the would be patrons and gaining pupils is devised.

If a man goes into the piano business, he does not stock his warerooms, draw up an easy chair, sit down and wait for patronage to come his way. On the contrary, he advertises in the leading musical publication and the dailies of his State. By the end of the year he will have accomplished a rushing business, with maybe an extra clerk to assist.

Pianists! Vocalists! Teachers! Why not let THE MUSICAL COURIER be your friend? Try a little judicious advertising and good results will come. Set a higher estimate upon your work; no one else will do this for you. There is no reason why our best teachers should not be receiving \$2 or \$3 a lesson instead of the present price.

Nearly all professionally engaged in music are at home and will resume duties this week. Mary Currie-Laterman, now soloist in the Second Presbyterian Church of Newark,

spent her vacation in Asbury Park, singing in a concert and otherwise active in music. Mary J. Lockhart's vacation terminated on the 10th, when she began teaching here, and next week in Newark. Miss Lockhart's class in Newark is expanding, and she may be forced to have a studio in that city also. Carrie E. Chesley enjoyed the "freedom of home" through the summer, and the coming year will give special attention to duo and trio playing and the all important sight reading. These three will each have recitals for piano and voice respectively the coming season. Lucy F. Nelson, who opens her studio on the 20th, was one to help set the fashion of going South to find cool weather, and reports the beautiful Bermudas an ideal place to spend a vacation. Mrs. Daniel H. Bender still lingers among the mountains of Western Maryland. George A. Coffin's rest time will be over in a few days, and so it goes; by the last of the month everyone will be in their rightful place and the wheels will rotate in earnest.

Charlotte A. Loesch, after a delightful vacation in the Catskills, returns full of energy for the winter's work. Miss Loesch is a pianist and teacher of much experience, giving her sixteenth yearly pupils' recital in June, at the Bergen Baptist Church, also one in Yonkers, where she has a class. Her studio is at 45 Brinkerhoff street. Miss Loesch studied with Mollenhauer, later with Albert A. Parsons, and is a graduate of the New York College of Applied Music. Organ playing she acquired from the renowned Dudley Buck and Dr. Dossert. Miss Loesch enjoys a large patronage, and until recently was organist of the West Side Methodist Church.

Albert Wiederhold, baritone in the quartet of the Bergen Baptist Choir, has been doing duty as precentor through the summer.

THE MUSICAL COURIER, also back numbers, may always be had at Stile's, 127 Monticello avenue. Announcements or news of any description of interest to THE MUSICAL COURIER will be received and promptly forwarded by the correspondent.

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Madame Ohrstrom-Renard Returns.

AFTER an enjoyable vacation of two months at her cottage on Murray Island, up in the Thousand Islands, Madame Ohrstrom-Renard returned to New York last week and resumed her teaching. During the Old Home Week celebration at Gouverneur, N. Y., Madame Renard and her pupils gave a concert, which was highly praised by press and public. Those taking part besides Madame Renard were May Corin, the young coloratura singer, of New York; Jeanette Waltz, dramatic soprano, of Watertown, N. Y.; Mrs. H. W. Reusswig, alto, of Somerville, N. J. In addition, Madame Renard had secured the services of Charles Winslow, baritone, of Watertown, N. Y.

Music and the Convict Breast.

(From the Buffalo Times.)

THERE has been music for the weary and music for the mad. Music has cured the ill in body and restored the ill in nerve. It has converted sinners at revivals and has found the consciences of intending traitors to various native lands. From Milwaukee comes now a sheriff's word that orchestral harmonies have moved thirteen hardened jailbirds to full confession of their crimes.

The importance of this latest tribute to the power of music cannot be overestimated easily. It opens the way to the banishment of the police "third degree" and sets a new round in the ladder of civilization. We bespeak the early equipment of a symphony band for No. 300 Mulberry street. Then, in place of torturing sights and sounds in a star chamber, we may have kind hearted detectives listening to the avowals brought forth by magic, soul moving chords. Perhaps, too, it will be found that the confessional music will work without the accessories of jail walls. The World suggests that experimentally it might be tried in the "higher up" places of government, insurance and finance—even at the fountain heads of tainted money. The Milwaukee discovery leads, indeed, to vaulting hopes of miracles to come. He would be a creature unspeakably low and mean who should hint that possibly the sheriff's prisoners owned up in the fond belief that then the band would quit.

Pugno's First Recital.

PUGNO'S first appearance in New York this season will be at a recital in Mendelssohn Hall, November 15. This will be followed by recitals November 18 and 24, all in the same hall. The three recitals will occur in the afternoons of those dates. Soon after the distinguished French pianist will play with the New York Philharmonic at Carnegie Hall. His far Western tour will extend to the Pacific Coast. He will be heard in California late in February.

Campanari in New York.

CAMPANARI is to sing in New York City for the first time in two years with the New York Symphony Orchestra in Carnegie Hall, Sunday afternoon and Tuesday evening, November 24 and 26. Campanari will open the season with the Pittsburgh Orchestra in Pittsburgh November 10 and 11. Campanari will give his first recital of the season in Chicago, at the Music Hall, November 12.

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Julian Walker's Success.

JULIAN WALKER, the oratorio and concert basso, is looking forward to another year of unusual activity. His past season continued throughout the late spring and summer with great success. Mr. Walker as a representative American singer has made his audiences feel proud of his ability on many occasions when he has appeared in the same concerts with such favorites as Sembrich, Nordica, Gadski, Schumann-Heink, de Pachmann, Kreisler and others.

Mr. Walker has sung in nearly every city of importance in this country and Canada and will have many return engagements in the larger cities this winter.

Some of his New York press notices are as follows:

Mr. Walker sang his music with taste and intelligence.

Perhaps it will suffice to say that no moment was more impressive than that in which Mr. Walker recited with tenderness the last words of the Saviour. It was a very beautiful specimen of Bach declamation.—New York Sun.

Julian Walker, soloist in the second cantata, performed his task in a manner that might well be imitated. His recitative passages were given without the slightest affectation of emotion, and in the arias he showed proper taste and religious feeling.

Of the soloists, Mr. Walker was much the most satisfactory, and continued the favorable impression he had already established.—New York Evening Sun.

Bouton's Brilliant Career.

ISABELLE BOUTON, who has been engaged as the principal mezzo-soprano at the Worcester Festival on September 29, and until last season one of the leading mezzo-sopranos at the Metropolitan Opera House, is an American singer who, with American training, has won highest operatic honors, leaving them for the broader field of art, the concert platform. She was born in Danbury, Conn., and has sung in public since she was fifteen years old. In 1900 Mr. Grau secured her for the Metropolitan Opera Company, to sing the Valkyrie in "Die Walküre" and parts in the "Magic Flute" and other operas. For four years Madame Bouton did splendid work with the Grau forces, and the first year of the Conried régime she sang Amneris in "Aida" and Ortrud in "Lohengrin" with brilliant success, being the first American to win highest favor in those roles without European experience. Since leaving the Metropolitan forces a year ago, to devote herself to concert, Madame Bouton has refused an offer from Dresden Opera and one from Covent Garden, London, England. Madame Bouton has a voice of both mezzo-soprano and contralto range, and her repertory is very extensive. She has sung at all the leading music festivals and has toured with the Boston Festival Orchestra. Her Worcester Festival appearance will be in solo, artists' nights.

Some of Madame Bouton's criticisms include:

THE ARION CONCERT, NEW YORK CITY.

Madame Bouton sang the big aria and recitative from Wagner's "Rienzi," and this admirable singer revealed the wealth of voice and dramatic intensity needed to make such music convincing. She was compelled to respond with an encore.—Musical Courier.

METROPOLITAN OPERA COMPANY.

A special word of praise is due Madame Bouton for her excellent singing of Stephano's Song, and again it must be noted that her appearance was charming.—New York Herald.

"STABAT MATER," ROSSINI.

The Cavatina "Fecit ut Portem" showed Madame Bouton to be a mezzo soprano of great power and beauty. The cavatina was rendered with thrilling effect, and fully justified the highest expectations of this charming artist.—Daily Exchange, Halifax, N. S., May 16, 1905.

Madame Bouton sustained the unusually exacting mezzo soprano part with skill and much artistry.—Boston Globe.

CHARPENTIER'S "THE LIFE OF THE POET."

(First performance in America.)

Madame Bouton laughed the wanton's laugh, a "Canaille" laugh—to quote from the original text, which was not in this instance translated—as though she knew Montmartre, and was artistic in her dramatic vulgarity.—Boston Herald.

Of the soloists, Madame Bouton scored the greatest success, which she fully deserved, for she is in every respect superior. She has a voice of telling quality, of breadth and dramatic power and she sings with the authority of an artist who, both musically and intelligently, understands her work.—Minneapolis, Minn., The Times.

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